

7-23-67

They wouldn't let
us take it, so all we
can do is send a photo
of our favorite (aside from some
of the great Turners).
of you and hoping you're
feeling better. Love,
Helen and Mel
We adore London

BRITISH SCHOOL
EARLY 17TH CENTURY

The Cholmondeley Sisters

c1600-2

Tate Gallery (T.69)

Printed for the Trustees by Photowork Ltd., Great Britain

B0160N

BY AIR MAIL

AF
UNDER



Mrs Edith Gregor
Halpert
The Downtown Gallery
465 Park Ave.
New York City
10022
N.Y. USA

due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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RAYMOND D. NASHER

July 14, 1967

Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

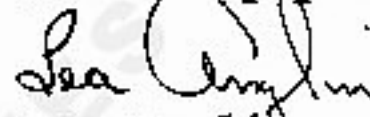
Dear Sir:

Enclosed please find list of art purchased from
Downtown Gallery.

Mrs. Nasher requested that this be furnished you
for the purpose of new evaluations on these art
objects.

Should there be any questions or additional in-
formation needed, please let us know.

Sincerely yours,



Lea Anglin
Secretary to
Mrs. Raymond D. Nasher



State of New Jersey
DEPARTMENT OF EDUCATION

14 July 1967

Street Address

DIVISION OF THE STATE MUSEUM
W. STATE STREET
TRENTON, NEW JERSEY

Mailing Address

STATE OF NEW JERSEY
THE STATE MUSEUM
P. O. BOX 1868
TRENTON, N. J. 08625

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
Ritztower
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I enjoyed meeting you earlier this spring when Leah Sloshberg and I came in to pick out the Shahn print. Particularly, I remember your interesting discussion of the artists that you had brought to your gallery through the years and the pride you had in the quality of their work which you introduced. It occurred to me that a very interesting and important exhibition could be planned around your role through the years in relation to art and artists. I just finished talking with Leah, and we both wonder whether or not you would be interested in working with us to do an exhibition here at the State Museum which might be entitled something like "Edith Halpert Collections" or some such. This would give us an opportunity to show not only some of the important works in your collection but would allow us to focus on some of the great artists that you have introduced. We, of course, could borrow work that would be appropriate and would be close at hand for you.

I know you will regard this as purely an exploratory letter, and if the idea is interesting and appears to have merit to you, Mrs. Sloshberg and I would be pleased to come in to visit with you sometime this fall to discuss the matter further.

I trust you will have a pleasant summer. I am,

Most sincerely yours,

Kenneth W. Prescott
Director, State Museum

KWP:bcb

Dictated but not signed

cc: Mrs. Sloshberg

Each ml *rule comes abt* *Ent. on chart*

CENTER FOR INTER-AMERICAN RELATIONS, Inc.

680 Park Avenue • New York, New York 10021

Telephone: (212) 246-8950

Cable: "INTERAMREL NEWYORK"

July 7, 1967

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

We appreciate the interest you and the members of your staff have shown in the inaugural exhibition we are preparing for September, 1967 at the Art Gallery of the Center for Inter-American Relations. The exhibit of masterworks is entitled "Precursors of Modernism in Western Hemisphere Art."

This will be a loan exhibition of some thirty-five paintings and works of graphic art selected from the oeuvre of Latin and North American artists who achieved master status within their own regions or beyond during the period of 1860-1930.

The exhibition will be the principal artistic event inaugurating the mansion at 680 Park Avenue, New York City, as the headquarters of the Center for Inter-American Relations, a new, private institution whose purpose is to further a wider and deeper understanding in the United States of social, political, economic and cultural matters of the Western Hemisphere as a whole. It will also mark the opening of the Center's Art Gallery and be the first in a continuing series of exhibitions in which the Gallery will present aspects of the present and past of the over-all Hemisphere world.

In the small but carefully considered selection the participating countries will be represented only by foremost works of quality epitomizing trends towards modernism from the period under consideration. Presented in a central and beautifully appointed location in the midtown area, this exhibition will offer, for the first time, a comparison of both North and Latin developments within the same period context.

Among the works we would like to include in the inaugural exhibition is the 1925 painting by Stuart Davis, "Super Table."

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Not to publishing information regarding sales transactions.
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 20, 1967

Miss Eileen D. Fox
Famous Artists Schools Inc.
Westport, Connecticut 06880

Dear Miss Fox:

Mrs. Stuart Davis has forwarded your letter to us,
but as I wrote you yesterday in another connection,
the Gallery is closed during the summer and Mrs.
Halpert's permission is needed for reproduction
rights to be granted for the work of any artist
on our roster.

However, to save time, I am trying to reach our
photographer to order prints for you, but so far
have been unsuccessful. He may be on his vacation
also, but I will keep trying to place the order.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Miss Edith Halpert

-2-

July 7, 1967

In the name of the Center I am writing to ask your formal consent to the loan of this work to the inaugural exhibition, which will open on September 13 and last until approximately November 12, 1967. The picture will be documented and reproduced in a 60-page catalogue. We would appreciate receiving a black and white photograph (preferably 8 X 10 inches) of the painting at your earliest convenience. We will, of course, be glad to pay for the photograph.

The standard of handling and presentation of this and all works of art at the Center's Art Gallery will be on the highest professional plane. Cost of insurance, packing and transportation will be met by the Center.

Upon your consent, we would greatly appreciate your filling out the enclosed lender's form and returning the white original and blue second copy to us by return airmail. Kindly keep the yellow copy. We will be in touch with you to make arrangements for pick-up and forwarding by Air Freight, on or about July 15, 1967. A formal lender's receipt will be forwarded to you after the picture is delivered to us in New York City.

Both Mr. Stanton Catlin, Director of the Center's Art Gallery, and I are most grateful for your willingness to lend this important work which I saw at your Gallery. The Davis painting will make a notable contribution to what will be the first major exhibition of Hemisphere art of this period ever assembled.

Sincerely yours,

Ida E. Rubin

Ida E. Rubin
(Mrs. Jerome S. Rubin)
Special Consultant
C.I.R. Art Gallery

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10
NCPA

July 18, 1967

Mr. Lloyd Goodrich, Director
Whitney Museum of American Art
945 Madison Avenue
New York, New York

Dear Lloyd:

This is to follow up on our conversation by confirming that we have reworked the Sheeler exhibit tour to accommodate your and Philadelphia's suggestions for scheduling. It is now set to open at NCPA October 9, 1968. Philadelphia's showing will be January 9 through February 16, 1969, and yours March 19 through April 27.

I am glad we have finally come up with a feasible calendar, so we can move ahead in organizing the show. I know Harry Lowe will be in touch with you soon to discuss his ideas for it.

Sincerely yours,

David W. Scott
Director

cc: Mrs. Halpert
Mr. Lowe

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July 18, 1967

Mr. E. H. Haas, Vice President
Weathermatic Service Corporation
27-05 42nd Road
Long Island City, New York 11101

Dear Mr. Haas:

On my return from a short trip I found your letter and am now enclosing the copy you requested, confirming our order for a thermostat.

Meanwhile, I have been unable to work in my office and the paintings in the stock room are being ruined completely because we have no air conditioning whatsoever in the rear area (which includes the office and the stock room). This has been a very serious problem as, despite the fact that the Gallery is closed during July and August, the staff alternates and there are at least three of us present daily and we must have this matter expedited. The thermostat is not as urgent, but we would like to have that attended to as well. Incidentally, I would suggest that, before any workmen appear, we be advised by telephone so that the door may be unlocked for them - or they could use the hotel house phone to announce their arrival.

Thank you for your cooperation.

Sincerely yours,

EGH/tm

P.S. We were advised that if the thermostat is put into the lavatory adjacent to the office it will be considerably less expensive. Since the former is for private use only, it will be entirely satisfactory for me to take advantage of the lower figure and install it as suggested in this locale.

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July 5, 1967

W. S. Budworth
424 West 52nd Street
New York, New York

Gentlemen:

Would you be good enough to note in your records that we will be closed to the public during July and August. Should you have a delivery to be made here, it will be necessary to telephone ahead in order to arrange for someone to be here to receive the shipment.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

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July 5, 1967

Mr. Robert Aichele
1150 Ranchero Way #36
San Jose, California 95117

Dear Bob:

I am delighted that you are happy with your Dove. Unquestionably, this is one of his great paintings and I am very pleased that you will have the privilege of living with it - for a long, long time. In my experience, a love affair with a Dove continues indefinitely.

Much as I would like to be cooperative about the down payment, we are obliged to make the first payment to the artist or estate when it is informed regarding the sale. Thus I hope you can raise the \$1000. balance to send to us before the end of this month, when our inventory record and accounts payable are reported officially. We will permit you to skip the first two months - August and September - and you may then start your \$500. monthly installments. I hope that this is satisfactory to you, as it is a policy we are obliged to follow.

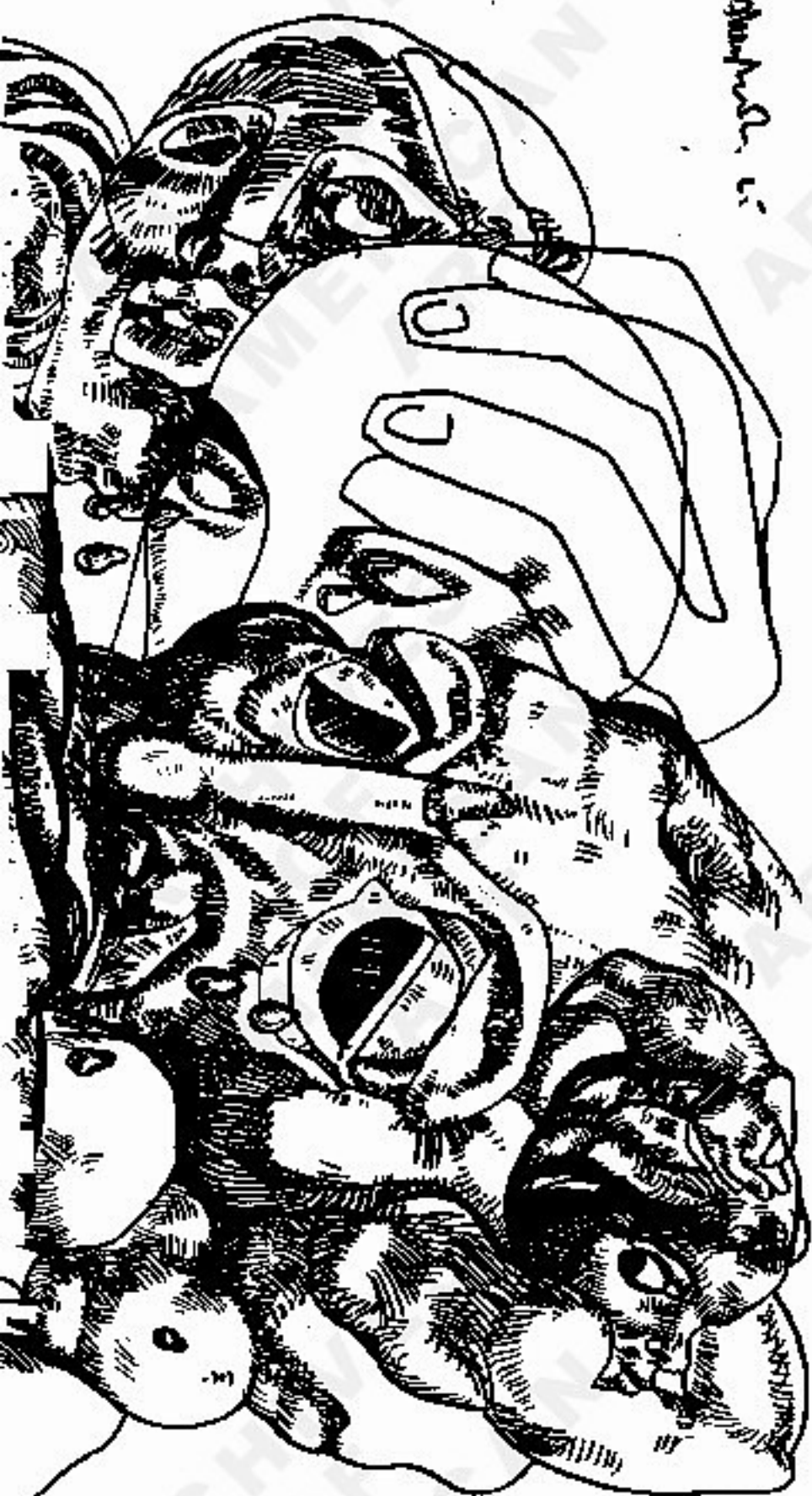
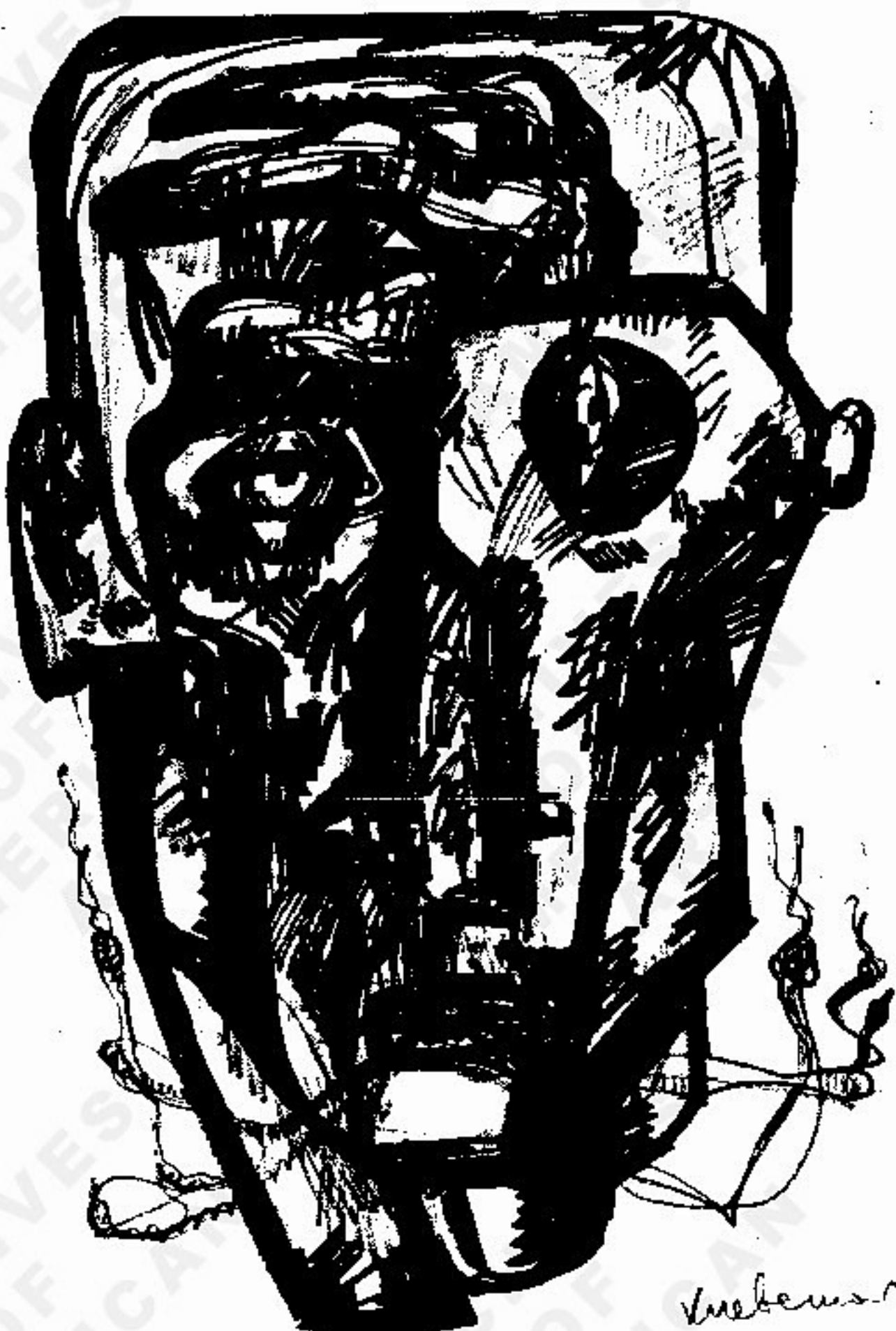
During the summer I am taking long weekends in the country and spend the rest of the time at the Gallery. The weekend in my Connecticut home sustains me sufficiently for the work to be done in town. I would love to have you see my pre-Revolutionary house and if you should be East before September, let me know. In the Fall I might surprise you and come to San Jose.

With my best regards.

Sincerely yours,

EGH/tm

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Sketch of a car

Mrs. Edith G. Halpert

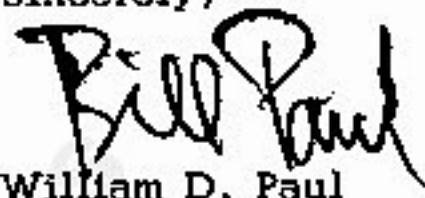
2

June 29, 1967

I hope you have a relaxing vacation in what sounds like a wonderful house in Connecticut.

Very best wishes and many, many thanks for your special interest in this project.

Sincerely,

A handwritten signature in dark ink, appearing to read "Bill Paul". The signature is stylized with a large, looped "P" and a cursive "Paul".

William D. Paul

WDP:bh

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**Famous Artists Course
for Talented Young People**

July 17, 1967

The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

We are preparing new teaching textbooks for the Famous Artists Schools and would like very much to obtain permission to include a work by Ben Shahn, who is a member of our faculty. The title is "Bartolomeo Vanzetti." We will, of course, be pleased to use a credit line. I am enclosing a photostat of the work for your identification.

We would also appreciate it greatly if you could supply us with an 8" x 10" black and white matte photocopy or a glossy photograph of the work that is suitable for reproduction. If there is a charge for this, please bill us.

Unfortunately, we are pressed with an extremely tight deadline and would be most grateful if you could give us an early reply. Thank you for your cooperation.

Sincerely,

Eileen D. Fox

Eileen D. Fox
Secretary to Mr. Jack Warren, Art Director
Research and Development

Enclosure

Albert Bonn, Founder
(1884-1987)

Norman Rockwell
Al Parker
Ben Stahl
Barry Doherty
Jon Whitcomb
Robert Fawcett
Peter Hecht
Austin Briggs
Harold Van Schmidt
George Ghera
Fred Luskow
Bernard Fuchs
Bob Peak
Tom Allen
Lorraine Fox
Franklin Mithelton

Ben Shahn
Doris Lee
Doug Kingman
Arnold Blanch
Adolf Dehn
Fletcher Martin
Will Barnet
Byd Solomon
Jillian Levi
Joseph Hirsch

Milton Caniff
Al Capp
Dick Cavalli
Whitney Darrow, Jr.
Rube Goldberg
Harry Heathcote
Willard Mullis
Virgil Parton
Barney Tobey

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JACOB SCHULMAN
97 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK 12078

July 17, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
Ritz Towers
New York City

Dear Edith:

Thank you for remembering me with the 1952 Jack Levine catalog containing the reproduction of "The Tombstone Cutter." I remember this show. It was most exciting and I am certainly delighted that I am able to include in my collection this moving painting.

I couldn't ascertain from your note whether you are at your place in Connecticut or still in the City. In any event, I will call you when next I am in the City to see if you are available.

Everything here is moving along as usual.

My very best wishes and trust that you are enjoying the weather and a much needed rest.

Sincerely,



JS:KB

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GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION • 1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 • TELEPHONE 451-3947

July 5, 1967

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York

Dear Edith:

Barney has left for Maine for the summer and has left me with an assignment regarding the three pictures which he had you send to him in California, two of which he had on approval for a "friend." Being a good fellow, he undertook to select some paintings for one of his business associates out here who is an admirer of Shahn and Weber. For some unexplained reason, this "person" has decided not to keep the pictures. Brother Barney thus is ending up paying the freight both ways and, I am sorry to say, inconveniencing you.

At the moment, I am arranging to have the Weber and the Shahn packed and shipped to your Gallery. Barney purchased the Broderson for himself and has asked me to send you payment for same. Unfortunately, the original bill has been mislaid and I do not know what the price of the Broderson is. Please send me a separate statement and I will be happy to send you a check by return mail.

Perhaps this letter will arrive while you are away "resting and relaxing." The slower pace of summer is certainly welcome even for us less frantic Californians. We have hopes of seeing you out here during your vacation. We have some commissions to discuss, so you have a perfect tax reason.

Fondest regards,

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:bfs

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both order and purchase involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that this information is published 60 years after the date of sale.

July 19, 1967

Mr. Donald M. Halley Jr.
Assistant Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa 50312

Dear Mr. Halley:

I am sorry that your letter arrived after the Gallery had closed for the summer and that this is the first opportunity I have had to catch up on some correspondence during Mrs. Halpert's absence.

As THE ARTIST'S DAUGHTER is a subject dealt with frequently by William Zorach, my search for the date of your work will be much simplified if you can furnish me with the size of the sculpture as well as the medium. Upon receipt of this information, I will send the data promptly.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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From the Desk of
HAL GOLDMAN

July 27, 1967

Dear Mrs. Halpert -

Your letter received
and want to thank you
for your kindness.

I only hope I can
bring my sons to New
York during the Costa
Vacations. Be assured
we will visit the Gallery
when we do come.

Thanks again for your
thoughtfulness. Sincerely
Addie Goldman

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The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / New York / Riverside 9-3770

CURATORIAL DEPARTMENT

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 20, 1967

Downtown Gallery
465 Park Avenue
Ritz Concourse
New York, New York

Dear Sirs:

To keep our records current, we would very much appreciate your filling out the enclosed sheet as completely as possible. This information will then be transferred to file cards and kept for use in future reference by ourselves, writers, collectors and museums. We will therefore be grateful if you would complete the enclosed and return it in the self-addressed, stamped envelope.

With best thanks in advance,

Sincerely yours,

John G. Paul
John G. Paul
Curatorial Assistant

*sent
8/31/67*

TRAVEL (continued)

1966 Traveled twelve months around the world through Western
to Europe, Southern Europe, Scandinavia, Asia Minor,
1967 Middle East, India, Japan, U.S.A., and Canada with
purpose of visiting museums and points of cultural
interest. It was necessary to make the trip on the
budget of three dollars a day.

ACTIVITIES

College Glee Club and Biding Club; Vice-President of
High School Senior Class; High School Student Council;
National Honor Society; High School Glee Club and
Hockey Club..

WORK EXPERIENCE

* 1961 Cancer Research Assistant. Massachusetts General
to Hospital, Boston, Massachusetts.
1962

1961 Child Care. Mrs. T. B. Brazelton, Cambridge,
to Massachusetts. In exchange for room and board.
1962

SUMMER WORK EXPERIENCE

1958 Sailing Instructor. Northeast Harbor Fleet, Maine.
to Other jobs as sales clerk and baby sitter.
1960

PERSONAL

Birth date - September 26, 1942	Height - 5'6"
Citizen - United States	Weight - 125 lbs.

REFERENCES

References furnished upon request.

Proctor Publishing Information regarding sales transactions,
manuscripts are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 17, 1967

Mrs. Charles Jay Miller
Executive Secretary, Art Exhibit
United Jewish Federation of Pittsburgh
234 McKee Place
Pittsburgh, Pennsylvania 15213

Dear Mrs. Miller:

Because the Gallery is closed during the months of July and August, it is just by chance that the letter reached me as I stopped by to pick up the mail when I returned from a trip to Texas. It is also fortunate that your deadline is in September. I am enclosing an itemized list with all the pertinent data included - including the Rostein sculpture which is accessible. The Baskin is in storage, but in any event will not be available as it had been promised elsewhere for that period. I am sending whatever photographs we have available at the moment and will try to obtain the others when our photographer returns from his vacation.

I trust the exhibition will be a great success.

Sincerely yours,

EOH/tm

P.S. There are no prints of the graphics as the artists rarely have them photographed.

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members are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 19, 1967

Dr. Kenneth W. Prescott, Director
State Museum of New Jersey
P. O. Box 1868
Trenton, New Jersey 08625

Dear Dr. Prescott:

Although the Gallery is closed during the months of July and August and Mrs. Halpert is away on vacation, I hasten to acknowledge your letter of July 14th.

As soon as Mrs. Halpert returns I will bring this matter to her attention and I know you will hear from her shortly thereafter. She will be pleased to read your very kind words.

It was a pleasure meeting you and Mrs. Slosberg in the spring and I look forward to seeing you again in the fall.

Sincerely yours,

Tracy Miller

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varied: lyrical landscapes, still-life, industrial painting, and conventional compositions. His creations are characterized by clearness of design and muted color combinations. Several of his paintings have been in foreign exhibits. A still life is reproduced on page 18.

27. V. P. Gecis was born in Vilnius in 1931. He graduated in 1951 from the Art Institute of Lithuania. He studied painting in Italy. His paintings have been exhibited in Poland, Sweden, and Cuba.

N. N. Che (1831 to 1894) was described by Helen Rubissow in her book, "Art of Russia" as follows:

Ge soon pushed his search for spiritual and historical truth even farther. In his unfinished 'Golgotha' (1892) a distraught almost frantic Christ clutches his head in horror as he waits for the dreadful preparations to be completed. The 'Crucifixion' (1891), which moved Tolstoi to tears, is an unforgettable demonstration of terror and agony. It is almost inconceivable that the imaginative reconstruction of historical actuality could be carried so far as this without loss of spirituality. Ge's paintings were more than exercises in shocking melodrama. The inexpressibly tragic figure of his wasted, wretched Christ forced the observer to reconsider the miraculous intervention in that pitiful being of the human and the divine, much as Tolstoi's intransigent insistence on the essentials of Christianity shocked a generation into a new examination of traditional Christian conduct.

In these last works Ge became the first important Russian painter to devise a new technique for his expressive needs. His crude compositions, simplified shapes, and abbreviated line were virtues rather than handicaps in the communication of this strange and poignant experience. It is difficult to think of any other religious painting of this period, when biblical criticism had shattered the comfortable familiarity of traditional iconography, which is such a combination of vision and faith. It is as if the

religious emotion of medieval art had been recreated in modern terms.

30. M. O. Grdian was born in Erevan in 1928. He is a painter and graphic artist. He graduated in Architecture and was on the faculty of the University of Argentina. Since 1950, he has participated in All-Soviet and various Republic shows and has had a one-man show in Armenia.

44. Anatoly L. Kaplan was born in Regachev, Byelorussia in 1902. In 1927 he graduated from the Academy of Art in Leningrad and studied the technique of Lithography at the Vereisky Institute. For a time he worked as stage designer. Kaplan's graphics have been exhibited throughout the world in major cities such as London, Tel-Aviv, Dresden, Milan, and New York. His works are in the collections of 18 museums outside of Russia including the Museum of Modern Art in New York. He won the award of Laureate at the International Book Exhibition in Leipzig.

Although Kaplan has exhibited paintings and graphics on general subjects, his main strength and distinction lie in the Jewish theme: The Bible, Sholem Aleikhem, Jewish Legends, and Folk Songs.

In this preoccupation with the Jewish theme, Kaplan is continuing a pre-Revolution tradition when Jewish writers and artists travelled through towns and villages collecting folk songs and legends and copying synagogue decoration and tombstone carvings, first, in order to preserve them for posterity and second, to utilize them as source material for their own creative work.

Kaplan occasionally harks back to primitive folk motifs, but he gives them a sophisticated modern form. Although his individual graphics are illustrations, they are works of art in their own right independent of any particular theme.

On page 3, a print is reproduced from his illustrations for Sholom



New York Studio School of drawing, painting and sculpture

8 West 8 Street, New York, N.Y. 10011 Telephone BR 3-6466

July 7, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

I am now more or less firmly ensconced in the post of director of our beautiful school; I want you to know how grateful I am to you for the important part you played in this.

Did you know that Henry Schnakenburg had a mild coronary last week? He apparently is in no danger but will be at the Danbury Hospital for the next two or three weeks.

Again, many thanks.

Fond regards,


Raymond Izhicki

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THE HIGH MUSEUM OF ART

1280 PEACHTREE STREET N.E. / ATLANTA, GEORGIA 30309 / telephone 876-8232

GUDMUND VIGTEL, Director

January 11, 1967

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

How nice of you to write and ask me to be present at the opening of the Zorach exhibition. I should have written to you before, but I didn't have a chance. We have been awfully tied up here.

You will be interested to know that those two Shahn drawings were purchased by private individuals here. You will get our account shortly. We sold them to the people at the full price, of course, keeping the 10% for our own funds.

With best wishes,

Sincerely yours,



Director

GV:ab

ADELE B. ROSENSTEIN
100 West 57 Street
New York, N.Y. 10019

July 1967

Appr

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* ARTIST	TITLE	MEDIUM	SIZE	EVALUATION
MARIN	Rocks & Seascapes Split No. 1939--	Watercolor	18½x13	\$4500.00
MARIN	Vermont	Crayon draw.	10x5½	1800.00
O'KEEFE	Horn & Feather 1937	Oil	14x9	3000.00
ZORACH	Sunset ?	Watercolor	21x14½	800.00
ZORACH	Mother & Child	Brnze	6½" high	1200.00
DOVE	Ends Sun	Watercolor	7x5	950.00
PASCIN	En Floride	Watercolor	8x11	1200.00
-----	African Mask 100 years old Moro or Gio tribes	Wood black	10" long 6" wide	

The figures listed above represent the current insurance valuation.

The Downtown Gallery

by:

July 18, 1967

Mr. Mitchell Wilder, Director
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas

Dear Mr. Wilder:

Mrs. Halpert left a note for me requesting that I send you the enclosed photographs. Also, another large figure (for outdoors) is available. Please refer to the William Zorach catalog of the Whitney Museum exhibition which she left with you. This is dated 1932 (the reproductions are arranged chronologically) - SPIRIT OF THE DANCE in bronze.

Sincerely yours,

Tracy Miller

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*See letter
commitment*

July 18, 1967

Mr. Gustave von Groschwitz, Director
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Pennsylvania

Dear Mr. von Groschwitz:

Although the Gallery is closed to the public for the summer, several members of the staff and I come in a few days a week to take care of the inventory and to check plans for the future. Among the "future plans" I find a consignment invoice for a Morris Broderson to be picked up in July and to be exhibited from October 27th to January 7th.

In figuring this out, it adds up to a period of almost six months when the painting will be unavailable for other purposes. I am writing, therefore, to ascertain whether this is actually a fact or whether one of our employees made an error in typing the dates. Won't you please let me know if it is necessary for the shipment to be made in July for an October opening and also if the exhibition lasts three months. Your reply will be most welcome as we have a very full schedule, with potential conflicts in dates and I am trying to straighten this out so there will be no emergencies in the future.

With best regards,

Sincerely yours,

EGH/tm

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apm

June 28, 1957

Mr. John A. Lamb
Letitia Lane
Mount Kisco, New York

Dear Mr. Lamb,

As you requested, I am supplying below the current insurance
valuation for:

John Marin: BROOKLYN BRIDGE, 1913 w.c. 14 3/4 x 18"
\$2750.00.

Sincerely yours,

Howard Ross

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in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

July 6, 1967

Mrs. Sally Fairweather
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago 11, Illinois

Dear Sally:

This has been such a mad, wild period that I have not had a chance to assemble the material I promised you but I am now getting it fairly well organized and the photographs should reach you shortly, so that if you concur with my enthusiasm you can have a show at the opening of the new season.

The contract I discussed with you has been changed several times and, within a few days I expect to have the final draft for your consideration. Frankly, I feel it is imperative at this time, with so much cheating prevalent in every phase associated with the art world - and while the cheats will continue to cheat - at least we can have the satisfaction of being honorable by carrying out our commitment and possibly establish a new code among the artists.

Referring back to Storrs, an exhibition in Chicago should really create a tremendous stir as well as a record of sales comparable to ours, which astonished even me after these many years. Do let me know if you are planning to come East as I would adore having you see my Connecticut pre-Revolutionary house, which I adore beyond words after the many years I have owned it and, in each instance, my visits there in the summer make it possible for me to continue for another year.

And so, with fond regards.

As ever,

EGH/tm

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in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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CABLE ADDRESS: AMFUNDPAL

Elaine Graham Weitzen

Representative
Israel Museum

July 17, 1967

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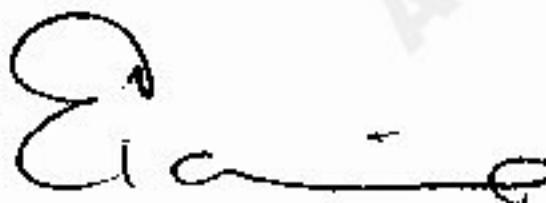
Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
57th Street & Park Avenue
New York, N.Y.

Dear Edith:

Enclosed is a description of the art on the "Shalom,"
your homework before we visit the ship. Our appoint-
ment is for Thursday, July 27th, at 3 PM. I'll call
you that morning to confirm.

All my best,

Fondly,



Elaine Graham Weitzen

EGW/ab
Enc.

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OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

19 July 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am writing this letter at the request of Tom Freudenheim, Assistant Director of the University Art Museum and the director of the Pascin exhibition which recently ended an eight-month tour at the Whitney Museum. Mr. Freudenheim is in Europe for the summer and wishes me to express his appreciation to you for so generously loaning your Pascins to the exhibition.

We feel that your Pascin were very important inclusions in the show and realizing the length of the circulation tour, we especially appreciate your allowing the work to travel throughout the exhibition schedule. We were pleased at the attention the exhibition received in the press and at the response to the exhibition and its catalogue and want to thank you for your part in making this exhibition possible.

I am enclosing eighteen photographs that were returned to us by our publicity sources which we thought you might like to have. We hope that we will have the pleasure of collaborating with you again on future exhibitions originated by the University Art Museum.

Sincerely,

Susan Rannells

Susan Rannells
Exhibition Assistant

encl: 18

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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh, Pennsylvania 15213 Tel. 621-7300

July 20, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert,

I telephoned Mr. Sinko of Santini Brothers today, following our conversation, and he informed me that he picked up the Morris Broderson painting from your gallery on June 22. Mr. Howard Rose signed the receipt.

It was my understanding from your letter that you had not yet released the painting. Please accept my apologies for any resulting confusion.

I wish to confirm, for your records, the dates of the Pittsburgh International Exhibition: October 27 - January 7, 1968. You can expect the painting to be returned to you as quickly as possible after the close of the exhibition.

Sincerely,

Stephanie Farrell

Stephanie Farrell
Registrar

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ART DIVISION

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July 10, 1967

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Thank you for your letter of June 15th. As you requested, a catalog is enclosed.

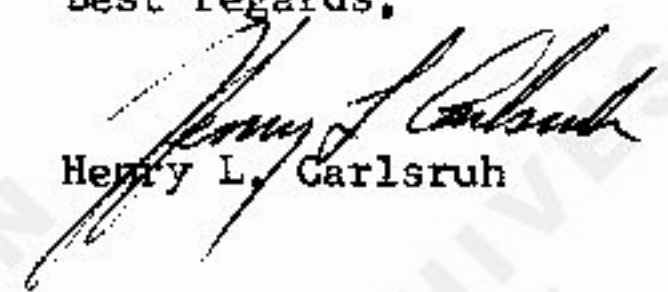
We did originally contact you because of the exhibition you held in Moscow in 1959. Combined with the fact that your gallery has an outstanding reputation, we thought you would do the best job in New York.

I have letters from two New York galleries requesting the right to hold Soviet Contemporary Show. However, their reputation is rather mediocre. There are five other galleries besides yours which we felt would be desirable. It turned out that several of them also specialized in just American art while one of them, Richard Feigen, was only interested in sensational extremes. The conversation from one of the Feigen's would amaze any collector who felt that a gallery is first interested in the quality of the art. The David Findlay Gallery has been on the fence. Do you have any suggestion as to a New York Gallery with a reputation superior to that of David Findlay which would have the facilities and flexibility to handle this program.

A more interesting alternative to us would be for you to handle this exhibition at a location other than at your Downtown Gallery. Because we will be constantly collecting works of art from the Soviet Union and certain other European countries, this would provide a constant show case and salesroom which would be more beneficial than having the art stored at Santini Bros.

Again, we would appreciate any suggestions or interest.

Best regards,


Henry L. Carlsruh

HLC/jk

Enclosure

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 21, 1967

Mr. Willis Woods, Director
Detroit Institute of Arts
Detroit, Michigan

Dear Willis:

While the Gallery is closed during the vacation period (July and August) I sneaked in to check some of the papers in the file and found a note to the effect that I phoned you several weeks ago regarding my problem with Frank J. Winton who, as I advised you, purchased a Weber from us on January 7, 1965 for the price of \$10,000. and that to date he has not completed payment - and he still owes \$5000. I also advised you that he sold the painting, together with a large collection of other artists' work to the A.C.A. Heritage Gallery and was paid in full by them, but that he refuses to pay us the \$5000., demanding that we now give him a discount of \$1500. Of course the entire idea is preposterous and we have no such intention. I had asked whether you could give me any information, in view of his association with the Institute or whatever as I do not want to invest the money required in suing him (it must be in Detroit) any more than I want to give him the unheard-of discount for settling the account. I had hoped you would have some suggestions aside from the one I had in mind of writing a letter to be published in a Detroit newspaper, which could be interpreted as slander.

In any event, if you have any ideas and can pass them on to me without getting involved by name, I would be most grateful to you. I would greatly appreciate hearing from you shortly.

My thanks to you and my best regards.

Sincerely yours,

EGH/tm

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July 17, 1967

Mr. Martin B. Grossman
The Museum Shop
1046 Madison Avenue
New York, New York 10021

Dear Mr. Grossman:

Following the usual custom this Gallery is closed for the months of July and August and Mrs. Halpert is away.

However, I do know that we have no slides available of any of the American Folk Art, but only black and white photographs.

I also recall that MAN WITH CLOAK was badly damaged during an exhibition at a museum some time ago and was finally destroyed.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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The SHALOM's theater, which is equipped with wide angle screen and stereophonic sound, features lavender-gray canted walls, a black ceiling with star-studded effect and side panels of black-and-white photo montages depicting various aspects of the film industry. Alternate rows of seats are upholstered in orange, ochre and white.

The Israeli artist, Jacob Wechsler, designed original tapestries for The Circle, the First Class lounge where the theme is the re-occurring cycles of day and night and the four seasons. The lounge adjoins the First Class library where the centerpiece is an illuminated globe. Tall windows through which passengers can see the foaming sidewash of the ship gives the unmistakable feeling of being at sea. A highlight of the room is a display of authentic antiquities from the Holy Land.

Abstract panels by Jacob Agam and table designs by Danny Karavan, both Israelis, lend distinction to the Peace Pipe, the First Class smoking room where the theme is the pleasures of the pipe through the ages.

Bezalel and Louise Schatz, of Jerusalem, decorated the SHALOM's synagogue in a traditional manner with Oriental Jewish motifs. The ship's chapel, intended for worship by members of the Catholic and Protestant faiths, was designed by the French artist Motte who was acclaimed for his chapel at Orly Airport near Paris. Motte has combined severe simplicity with lush golden decor and an unusual ceiling of inverted shells in white.

By fortunate coincidence, the colors and designs selected for the SHALOM are the same that are found in nature throughout Israel, a land that has a climate similar to that of Southern California. The SHALOM is thus able to fulfill the specific conditions imposed upon her by her trade without sacrificing the unique national characteristics that give a ship its personality.

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Mrs. Edith Halpert

-2-

July 14, 1967

Dick Madigan and I propose to come to New York to meet with you and Mrs. Baum on Monday, August 14, if this date is convenient for you. At this time we will complete our selections in consultation with you and will immediately negotiate with a qualified carrier for the transfer of the materials to the Carter Museum in Fort Worth. This selection should also include the folk art materials, in order that all items can be shipped at one time by van.

The Carter Museum agrees to undertake all the expenses of packing, transportation, and insurance from the time the collection leaves your gallery until its safe return. Items which are selected for purchase either immediately or on the extended program outlined above may remain in Fort Worth if not otherwise committed for loan. The Museum will, of course, cooperate with you in other exhibition commitments which you may have, in the same way that you have so generously cooperated with us.

In the matter of packing the collection I would recommend that we use the blanket wrap method for both paintings and sculpture, inasmuch as the van which will carry this exhibit will be an exclusive one; i.e., will carry only those works of art from your gallery and once packed, will not be opened until it has arrived at the Museum. This system is used widely and I am sure would be completely safe in the hands of competent carriers whom we would agree upon in advance.

Since your departure on Wednesday we have carefully analyzed the problem of publishing a catalogue and have come to the realization that it is virtually impossible for us to produce a proper catalogue in the time available to us before the opening September 10. We have also analyzed the possibility for another later date which would be more convenient to all concerned, but knowing the commitment you have with the Smithsonian Institution and HemisFair in the spring of 1968, and the proposed exhibition for Europe, we feel it is unwise to delay our schedule, for we also have an obligation; to present to our Board of Trustees some basis for the implementation of the Museum's expanded program. Having sought your counsel in this matter we feel we must follow through promptly, and for this reason have settled upon the September date.

As an alternate to the production of a proper catalogue of the show, we propose to publish a gallery booklet listing the works of art, both contemporary and folk art, together with a statement on the purpose of the exhibition and the source, i.e., The Downtown Gallery. In addition, we wish to use this exhibit for the introduction of the Acoustiguide equipment in the Carter Museum. I am sure you are familiar with this device, which is widely used in the New York museums and through which visitors may receive a much broader interpretation of an exhibit than by any other means. This will involve the preparation of a text dealing with the exhibit which will, in turn, be taped for use on the Acoustiguide instruments. We would ask your cooperation in the editing

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See Encl. from

July 18, 1967

Mr. Roy C. Craven Jr., Director
University Gallery
University of Florida
Gainesville, Florida

Dear Mr. Craven:

Although the Gallery is closed for the two summer months I am spending some time here to organize our exhibition schedule, which has reached a point beyond our capacity.

In referring to our correspondence I don't seem to have a definite date for your Kuniyoshi show. Is January 1968 your final decision? As we have a large number of commitments, we must have the actual dates. In any event, we will not be able to lend as many examples as you have chosen from the Gallery and my personal collections and particularly so if the show is to be circuited. Incidentally, what other institutions did you have in mind?

I would be most grateful for a detailed reply.

Sincerely yours,

EGH/tm

P.S. I note that many of the Directors of institutions you have listed are either deceased or have been replaced. May I therefore suggest that you refer to a more recent museum directory.

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POC
You the problem created by the information which has
been fed to the public. I look forward to this occasion.

Sincerely yours,

July 7, 1967

Mr. William I. Homer, Chairman
Department of Art History
University of Delaware
Newark, Delaware 19711

Dear Mr. Homer:

No doubt by this time you will have had a report from Roberta Tarbell to the effect that she obtained whatever material she needed for her thesis. I am pleased that the current generation demonstrates an interest in truly creative art - as opposed to what is "mod" and sensational. She spent considerable time studying our well-preserved archives material and I trust will find it adequate for her paper.

I also want to mention how impressed I am with your "Spring Term" outline. From my position (in an open store) of observation, your program is almost unique today - which throughout the country concentrates on what is commonly called "contemporary", but which I refer to as "merely temporary". Most of the so-called scholars and so-called critics concur on the year 1955 as the beginning of modern art in America and, aside from the artists we represent, I had the privilege of attending the pre-opening session of the Stanton Macdonald-Wright Exhibition organized by the Smithsonian Institution, when he and his electronics expert assistant featured the Synchro-Kineidoscope demonstration, which anticipates in the most immediate form an idea and conception dating back to the first quarter of this century. While this concert actually occurred in 1913 and was published in book form in 1915 under the title of THE FUTURE OF PAINTING, the performance in Washington was a jolting surprise to the large majority of those who attended this exciting session.

In any event, what I am trying to say is that I am much impressed with your program and your students and I am delighted that there is hope in the continuity of recognition of the American contribution to international art.

I hope that when you are next in New York you will pay us a visit as it would be a great pleasure to discuss with

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Casualty & Surety Division
112-114 West Jefferson Boulevard
South Bend, Indiana 46601
234-4077

July 11, 1967

The Downtown Gallery
465 Park Ave.
New York, New York 10022

ATTENTION: Edith Halpert

Re: "The Three Figures" by Mattner
Damaged on exhibition at:
Valparaiso University
Concordia College, Illinois
Concordia College, Nebraska

Dear Mrs. Halpert:

We have received, through Mr. Brauer at Valparaiso University, your letter of 5/13/67 and Margaret Watherston's 5/13/67 estimate to repair the painting Three Figures.

I have talked to Mr. Brauer on two occasions. It seems to be his opinion that the painting was not damaged when received by Valparaiso University. He has sent a copy of a receipt from Mr. Wiegmann of Concordia Teachers College in Seward, Nebraska, that the Mattner show was received in good condition. On the surface it would appear that the painting was not damaged until after it was received by Concordia Teachers College in Seward. However, Mr. Brauer has also indicated that he feels he could have overlooked the damage in his inspection, and that, likewise, Mr. Wiegmann may have overlooked it. From the estimate to repair the painting and the nature of the minor damage it is quite conceivable that the damage could easily be overlooked in a casual inspection. Considering this possibility we would all be hard put to determine exactly when and where the damage occurred. Since it is practically impossible to determine during which of the three exhibitions or during which period of transit the painting was damaged, I would propose sharing the cost of the repairs by all three Institutions. We are prepared to send our draft for \$25.00 as Valparaiso University's one third contribution. By copy of this letter I am requesting Concordia Teachers College at River Forest, Illinois, and Concordia at Seward, Nebraska, to consider this proposition and reply to you with a copy of their correspondence and agreement to share the \$75.00 repairs as outlined above. We will send our draft to you.

Yours truly,

John F. Scott
Claim Rep.

JFS/or

cc: Mr. Richard Brauer
cc: Mr. R. Wiegmann
cc: Mr. Walter Martin
encl:

Aetna Life Insurance Company The Aetna Casualty and Surety Company The Standard Fire Insurance Company

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CHARLES H. MacNIDER MUSEUM

303 SECOND STREET SOUTH EAST
MASON CITY, IOWA 50401
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST

July 5, 1967

Miss Edith G. Halpert
Director,
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Thank you for your letter of June 15 and for the large selection of photographs of paintings, drawings, and sculpture by the five artists about whom we visited.

The work in the selection of most interest to me is the John Marin Watercolor entitled "Sacco Falls". However, it is \$1500.00 higher than the amount I have available at this point. I am presently returning all of your photos and materials to you. We appreciated the opportunity to review the works and make our consideration.

As I've mentioned before, I have somewhat of a difficult project to carry out. We are shopping for a work to be added to the Permanent Collection as a gift of a large woman's club. We can spend up to \$2,000.00. We would specifically like to get a painting, at least the size of the Marin Watercolor, and, preferably, larger. We would also like to have the painting be by a recognized artist ... if not by a major one, perhaps by a lesser-known. In consideration of the source of our contribution, we feel that perhaps a landscape, portrait or still-life would constitute preferable subject matter choices.

If you have any ideas concerning possible acquisitions for this particular contribution, we would be most pleased to receive photos, your remarks, and prices, as soon as possible.

Again, thank you for your past consideration.

Sincerely yours,

Richard E. Leet
Richard E. (Dick) Leet,
Director and Resident Artist

REL:g

enclosures



DEPARTMENT OF STATE
WASHINGTON

Entered
n

July 14, 1967

Mrs. Edith Gregor Halpert, Director
Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York 10022

Dear Edith:

Enclosed is a copy of the brochure put out by the American Embassy in San Salvador, El Salvador on the art collection sent under the auspices of the Art in the Embassies Program. I thought you would be interested in having a copy of the brochure since work you have loaned to the Program, is represented in the collection.

Sincerely,

Nancy

Nancy P. Kefauver
Advisor on Fine Arts

Enter
in
Ms. enc.

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searchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
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architect is living, it can be assumed that the information
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SAN JOSE STATE COLLEGE
SAN JOSE 14, CALIFORNIA

Music Department

1150 Ranchero Way #36
San Jose, Calif. 95117
July 2, 1967

Dear Edith,

The Dove arrived in all its glory and you should see it in the California sunshine. If a painting can be said to breathe and live this one certainly does. Thank you so much for letting me purchase it.

The enclosed check is a small down payment. If the terms in my last letter are not satisfactory please let me know and I'll try to make some changes.

Hope you're having a delightful summer.

Best wishes,
Bob Aichele



CEDAR RAPIDS ART CENTER 324 THIRD STREET S.E. CEDAR RAPIDS, IOWA 52401 TELEPHONE 364-3512

Metropolitan Museum of Art
New York, New York
"American Interior" 1935
"Golden Gate" 1955

Columbus Gallery of Fine Art
Columbus, Ohio
"Still Life With White Teapot" 1924

Whitney Museum of American Art
New York, New York
"Bucks County Barns" 1923

Hallmark Card Company
Kansas City, Mo.
"Two Against The White" 1957

Northern Trust Company
Chicago, Illinois
"Windows" 1951

The Downtown Gallery
New York, New York
"Red Tulips" 1912
~~"Tree In Landscape" 1947~~
"Tree In Landscape" 1947

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TURIN (Italy), 6 July 1967

D O W N T O W N G A L L E R Y

32 East 51st Street

N
E
W

Y
O
R
K

Gentlemen,

I am an Italian artist already known through many home exhibitions.

I am Willing to make my production abroad directly, without the intermediary of Italian art galleries.

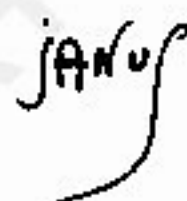
For this reason I take the liberty to send you an original design of mine, specially made for you and I trust that you will like it.

I do not indicate the price as I prefer that same will be fixed by you according to your judgement.

In any case please consider my offer as a sign of the sympathy for you by an artist who is looking for the future of his art.

I thank you for the attention you will give to this letter and I remain, Dear Sirs,

Sincerely Yours



J a n u s

v.C.Battisti 3

I - 10123 TORINO (Italia)

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RESUME

JENIFER NEWHALL
609 South Valley Forge Road
Wayne, Pennsylvania, 19087
(215) 687-0610

EDUCATION

1963 UNIVERSITY OF PENNSYLVANIA, Philadelphia, Pennsylvania.
to Bachelor of Arts Degree, September, 1966.
1965 Major: Art History. Courses in Ancient Art;
Medieval Art; Renaissance Art; 17th Century Art;
18th Century Art; Modern Painting; Modern Architecture;
English Painting; American Art; Japanese Art.
Cumulative Average: 3.36 out of 4.
Major Average: 3.75 out of 4.
Dean's List: 1964-65.

1965 UNIVERSITY OF EDINBURGH, Edinburgh, Scotland.
to Senior Year Abroad. First Class Honors in 17th
1966 and 18th Century Art and in English Painting.

1962 GOUCHER COLLEGE, Towson, Maryland.
to Dean's List.
1963

College expenses partially met through full-time job
of 1961-62. See * page two.

1958 MARY C. WHEELER SCHOOL, Providence, Rhode Island.
to Diploma, June, 1961. Dean's List.
1961

TRAVEL

1965 Helped organize two six-week Art History trips to
Greece and Italy from the University of Edinburgh.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • *Vice-President:* ROLAND W. RICHARDS • *Director:* CHARLES E. BUCKLEY • *Secretary:* ANDREW M. STEVENS

July 3, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The Shapleighs have decided against acquiring either one of the Marins. On the 28th the two paintings were packed and presumably left the museum on their way back to you. I know that the Shapleighs felt rather badly returning the pictures, but I assured them that this happens over and over in your life and that you would not be distressed.

They are getting deeper and deeper into the American field and I know that in time they will build up a good collection. They have great admiration for you which means of course that they will continue to call on you. I am particularly eager to see them acquire an outstanding Dove. This fall let's see what we can do about finding in your storage just the right picture for them.

I hope you have a peaceful summer and with luck this year I may turn up on your doorstep in Connecticut.

Best regards,


Charles E. Buckley
Director

CEB/er

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 14, 1967

Mr. Nick Grippi
72-10 37th Avenue
Jackson Heights, N. Y.

Dear Nick:

Mrs. Halpert is away, the Gallery being closed for the summer, as you know.

In the meantime, I want to acknowledge your letter, which I will bring to her attention at the first moment when I speak with her. She will be calling me from time to time. I am sure that she will agree to your proposal to pay the loan in full by the end of September.

With my best wishes,

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE HIGH MUSEUM OF ART

1280 PEACHTREE STREET N. E. / ATLANTA, GEORGIA 30309 / telephone 876-8232

GUDMUND VIGTEL, Director

January 20, 1967

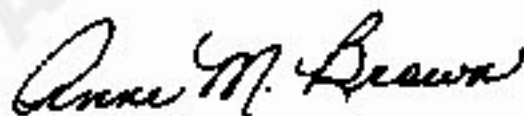
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Herewith our check in the amount of \$1,215.00
for the works which were sold from our Collectors'
Opportunity exhibition.

With our thanks for your kind cooperation,

Sincerely yours,



Anne M. Brown
Secretary to the Director

Enclosure:

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE DOWNTOWN GALLERY

Established 1926

EDITH OREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

July 25, 1987

Sister Jean Mary Morman, R.S.M.
The Mother McAuley Liberal Arts High School
3737 West 99th Street
Chicago, Illinois 60642

Dear Sister Morman,

Permission is herewith granted to reproduce Stuart Davis's
POCHADE, in your book, "Arts of Wonder and a World". It is
understood that the reproduction rights ~~are~~ limited to this
book only.

The credit line should read: Collection of The Downtown Gallery.

Would you please sign the enclosed carbon copy and return it
to us for our files? Thank you.

Sincerely yours,

Howard Rose

Howard Rose

Dear Mr. Rose,

*Thank you for sending this.
I have, however, gotten a Davis from
the Whitney, since our book is going to
press this week.*

Sincerely,

Sister Jean Morman

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

For to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
by be published 60 years after the date of sale.

See chart for titles
Oct. 22 - Nov. 26

June 28, 1967

Mr. Donn L. Young, Director
Cedar Rapids Art Center
324 Third Street S. E.
Cedar Rapids, Iowa 52401

Dear Mr. Young:

In referring to my "exhibitions out" folder, I find your letter of June 15th, stating that you are communicating with the owners of Sheeler paintings you plan to borrow for your exhibition at the Cedar Rapids Art Center.

Since we have many other exhibition requests for the balance of this year and early next year, it is imperative for me to know what pictures you have selected and are now sending out loan requests for. I would also like to know whether your selection includes paintings and drawings in our possession. I must know about the latter immediately as the Gallery closes for the summer at the end of this week. However, I plan to be in town a day or two the following week and mail will be held for me.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CABLEGRAM 7/6/67 12:50 p.m.

Mrs. HELEN KRAMER
BIN HOD, ISRAEL

MY HEART IS WITH YOU. HAPPY BIRTHDAY AND LOVE.

EDITH

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 19, 1967

Miss Eileen D. Fox
Famous Artists Schools Inc.
Westport, Connecticut 06880

Dear Miss Fox:

Following our usual custom, this Gallery is closed during the months of July and August and Mrs. Halpert is away on vacation.

As she must authorize any permission for reproduction of works of art, I will see that your letter is brought to her attention immediately upon her return.

Sincerely yours,

Tracy Miller

July 17, 1967

Miss Ala Story
June Mountain
Great Barrington, Mass.

Dear Ala:

I have just returned from a lengthy stay in Texas and found your letter. This explains the long delay in my answer.

Unless you hear from me to the contrary, I will be in Newtown on Saturday the 22nd of July. I made some commitments and will have to remain in New York through Friday, but will make it my business to get to Newtown Saturday afternoon and will be there at 4:30 if that is convenient for you. My telephone number there is 203-426-4508. I hope that Margaret will be back from Mystic and will join you. I will have the Weber books of photographs on hand for your visit so that you may make your own selection for the exhibition.

I look forward to your visit.

As ever,

ROH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Alvin

July 18, 1967

Mr. Andre Previn
1454 Stone Canyon Road
Los Angeles, California 90024

Dear Andre:

When I was in Texas a few days ago and stopped off at the Anson Carter Museum in Fort Worth, I saw a Hartley which they had purchased from Felix Landau some time ago that looked quite familiar and I am writing to ascertain whether this was the painting that I had sold to you about seven years ago. If so, I will mark our records accordingly. Also, if it is, may I suggest that when you decide to part with any other paintings purchased from us, would you be a good sport and give us first refusal.

The Gallery is closed during July and August and although I had planned to do more travelling, visiting some friends, including you and Dory, there is just too much to do at the Gallery and I spend about two thirds of the time here, alternating with an occasional weekend in Connecticut.

Are you-all planning a trip to New York? Do let me know so that I may make certain that I am in town as I would be most unhappy to miss a visit with you. And when are you planning to move to Texas to take over your post as conductor? Please keep me informed in both locations.

With fond regards to you and Dory.

As ever,

EGH/tm

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

July 20, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

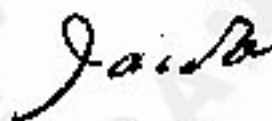
Dear Edith:

You will remember that during my recent visit I selected an etching by John Marin, Skyscrapers, which you were generous enough to let us have at \$175.00. We would very much appreciate it if you could have the print sent to us as soon as possible since we are planning the opening exhibition.

As usual, we need an original statement with two carbons. The original should be signed by a member of the gallery.

I expected to drop in on you again on Saturday, but found that most of the galleries were closed. I should have known it.

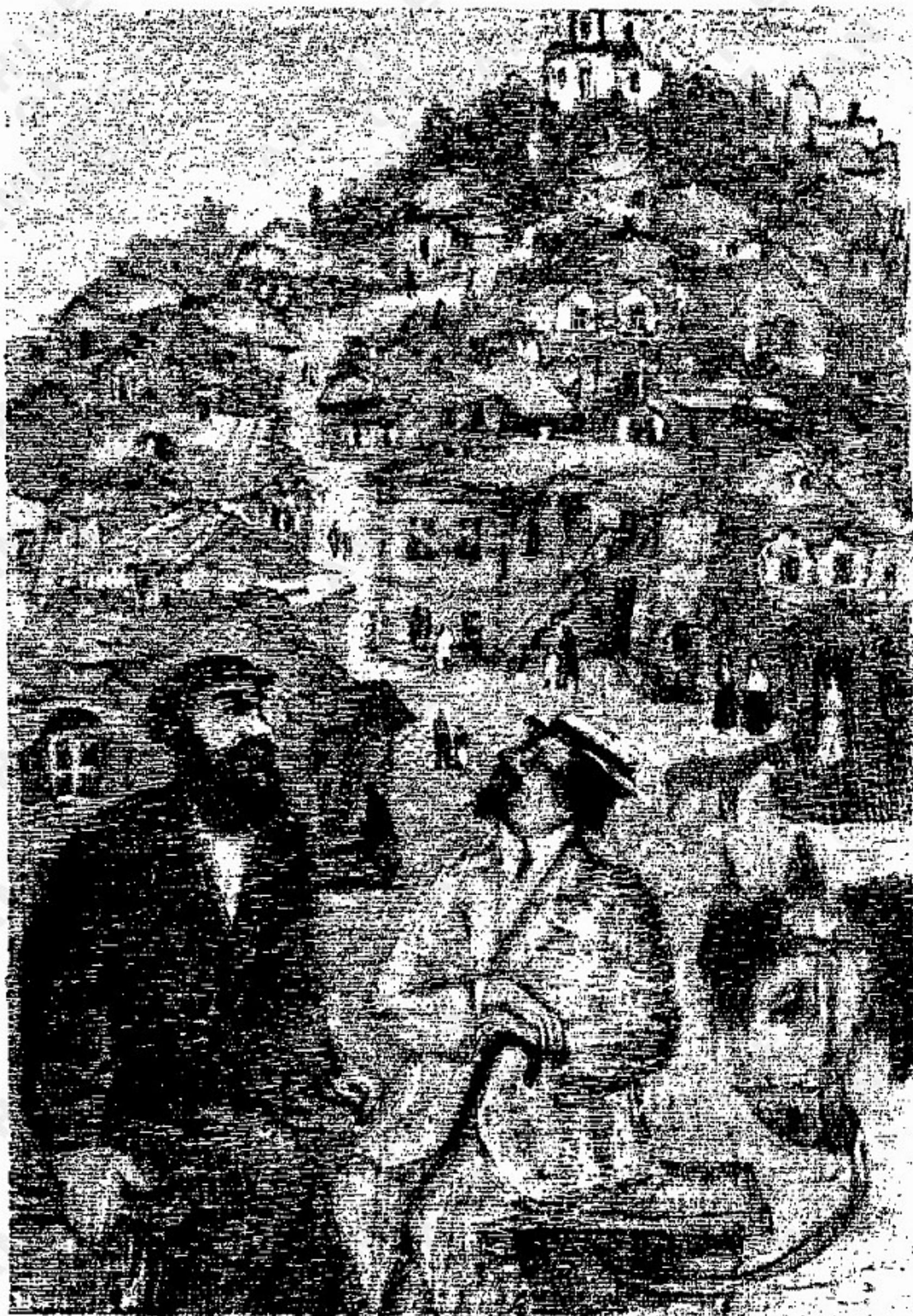
Cordially,



Jacob Kainen
Curator
Prints and Drawings

*We are very appreciative of the
reduced price.*

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



J. J. [illegible] [illegible]



COLLEGE OF FINE AND APPLIED ARTS

University of Illinois, Urbana, Illinois 61801

Telephone: Area 217, 333-1661

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

20 July 1967

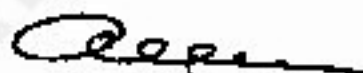
Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Many thanks for your help about the Shahn and Zorach works I want to publish. I shall write to Dr. Williams at Randolph Macon Women's College, as you suggest.

Yes, there will be some more of "your" artists in the book. Best wishes always!

Very sincerely yours,



Allen S. Waller

asw:ea



UNIVERSITY
OF ILLINOIS
CENTENNIAL
YEAR 1967-68

you the problem created by the misinformation which has been fed to the public. I look forward to this occasion.

Sincerely yours,

July 7, 1957

EGH/tm

Mr. William J. Homer, Chairman
Department of Art History
University of Delaware
Newark, Delaware 19717

Dear Mr. Homer:

No doubt by this time you will have had a report from Robert Tardiff to the effect that the obtained what-
ever material the needed for her thesis. I am pleased
that the current generation demonstrates an interest
in truly creative art - as opposed to what is "hot"
and sensational. She spent considerable time studying
our well-preserved archive material and I trust will
find it adequate for her career.

I also want to mention how interested I am with your
"Spring Term" outline. From my position (in an open
state) of observation, your program is almost unique
today - which throughout the country concentrates on
what is commonly called "contemporary", and which I
refer to as "merely temporary". Most of the so-called
scholars and so-called critics common on the year 1955
as the beginning of modern art in America and, aside
from the artists we represent, I had the privilege of
attending the pre-conference session of the Stanton
Macdonald-Wright Exhibition organized by the Smithsonian
Institution, when he and his election expert
assistant lectured the symposium-alternative forum
session, which anticipated in the most immediate form
an free and concentrated field to the first quarter
of this century. With this concept actually occurred
in 1913 and was exhibited in New York in 1915 under
the title of THE FUTURE OF PAINTING, the "new" concept
in Washington was a joint venture to the large major-
ity of those who attended this exciting session.

In any event, what I am trying to say is that I am
impressed with your program and your students and I am
delighted that there is hope in the continuity of recog-
nition of the American contribution to international art.

I hope that when you are next in New York you will pay me
a visit as it would be a great pleasure to discuss with

rior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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July 18, 1967

Mrs. Melvin Antell
YM-YWHA of Essex County
255 Chancellor Avenue
Newark, New Jersey 07112

Dear Mrs. Antell:

Although the Gallery is closed for the months of July
and August, I can give you the following information
in connection with your forthcoming exhibition.

The Gallery will lend an oil by Yasuo Kuniyoshi en-
titled SUZANNA, 1944. It is 13" high by 18" wide and
should be credited Collection of The Downtown Gallery.

Mrs. Davis remains firm and will not lend PUNCH-CARD
FLUTTER #3 and there are so many conflicting exhibi-
tions to which we are committed that our limited sup-
ply of later works by Davis simply will not fill all
the requests. Therefore, I am suggesting two private
collectors in New York who own excellent examples
which you may wish to inquire about the possibility
of borrowing. ANYSIDE, 1961, 26x42" is owned by Mr.
and Mrs. Arthur Freeman who may be addressed at 965
Fifth Avenue, New York City. The other is WAYS AND
MEANS, 1960, 24x32", owned by Dr. Herbert Kaydan of
130 East End Avenue, New York City.

I hope the foregoing will be helpful to you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Suzanna Kaydan

July 21, 1967

Dr. S. Feigman
R. F. D. #1
Glen Head, L. I., N. Y.

Dear Dr. Feigman:

Our accountant has been working on the annual audit and has called my attention once again to your ledger sheet, listing both the purchases and the payments.

The purchases were made within a short period:

June 8, 1959	\$4000.
Jan. 20, 1960	1030.
Dec. 7, 1960	670.

These total \$5700. Your payments have been made irregularly from September 25, 1959 through February 1966, leaving a balance of \$1000. Finally after a number of notes a check for \$670. is listed as of November 1966. The current balance is \$330., a statement for which has been sent to you monthly to date. The accountant demanded that this clear through a collection agency, a procedure I have not experienced throughout our 41 years - and I am therefore writing you directly in the hope that you can clear this up immediately. I would be most grateful for your cooperation.

Incidentally, in referring to your list of purchases, I am astonished at the incredibly low prices at which we sold so many outstanding examples to you. I would suggest that you check your insurance to make certain that the valuations are at least three times the purchase figures.

Sincerely yours,

EGH/tm

For to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 17, 1967

Mr. Leroy W. Flint, Director
Kent State University
School of Art Galleries
Kent, Ohio 44240

Dear Mr. Flint:

Much to our regret we find that the photographs of the Stasack and Tseng Yu-Ho were made under the artist's supervision rather than by our professional photographer - and I doubt whether they will reproduce well in your catalogue. The blacks are so exaggerated that all the subtlety of each painting is completely lost.

Consequently, it occurred to me that since the paintings have already been packed up for shipping perhaps you will have better photographs made in Kent - at our expense - as we would like to give the artist the benefit of normal reproductions.

I trust your exhibition will be a great success.

Sincerely yours,

EGH/lf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F

ROSALIE BERKOWITZ

29 EAST 64th STREET, NEW YORK 21, N. Y., BUTTERFIELD 8-1106
ART CONSULTANT

July 25, 1967

Mrs Edith Gregor Halpert
Downtown Gallery
Ritz Tower
New York, New York

Dear Mrs. Halpert:

As it is necessary for me to renew my Fine Arts Insurance, I should be most grateful for the current evaluation of the pictures listed below:

NR BEN SHAHN "BOY WITH TRIANGLE#" INK 5 1/2 x 4 1/2 1957/56
NR BEN SHAHN "RED PROFILE" SERIG
Z BEN SHAHN "DEATH ON THE BEACH" CASEIN 9 1/2 x 14 1945
g MARK TOBEY "CITY STREET" WHITE INK 3 x 16 1/2 54
200 JOHN MARIN "DUSK AT CAPE SPLIT" GRAYON 10 1/2 x 13 1/2 1941 (53)
NR YASUO KUNIYOSHI "CIRCUS ACROBAT" LITHO
650 ARTHUR DOVE "ITALY GOES TO WAR" OIL 12 x 28 1941
NR ABRAHAM RATTNER "PIETA" OIL 1945 31 x 38 (31 x 38)
NR ABRAHAM RATTNER "FISHER BOY" OIL 17 1/2 x 14 1/2 1944 (P)
18 1/2 x 15

SINCERELY,

Rosalie Berkowitz
ROSALIE BERKOWITZ

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROSALIE BERKOWITZ

29 EAST 64th STREET, NEW YORK 21, N. Y., BUTTERFIELD 8-1106

ART CONSULTANT

July 25
1967

Dear Edith: -

Now well I am aware
that you are inundated by doz-
ens of requests similar to the en-
closed one.

— But can we keep it if
you pressed so tight and your
artists keep going up!!?

One way of lessening the
pressure is to send a B for
Survivors. Please do! Love,
Rosalie

or to publishing information regarding sales transactions,
archival and responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

F O R D H A M U N I V E R S I T Y Bronx, N. Y. 10458

Department of Fine Arts

June 28, 1967

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park Avenue
New York, New York

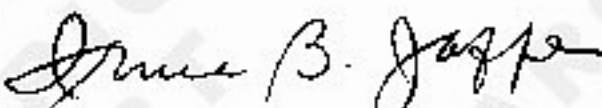
Dear Mrs. Halpert:

I am preparing a study of the art of Joseph Stella for publication by Harvard University Press. I will include a discussion of two works by Stella that are, or were, in your gallery collection: Telegraph Pole, c. 1920; Gouache; 24½ x 19½; and Composition, 1914; Pastel; 25 x 19. I would also like to illustrate these works, and I wonder if you have prints of them that I might buy. If not, will you kindly let me know which photographer has the negatives, and the negative numbers, so that I can order prints directly from the photographer. Also, if these works have been sold, I would very much appreciate knowing in whose collections they now are.

I am enclosing a form requesting permission to reproduce these works, assuming that they are still in your collection; in that event, may I ask you to sign the form and return it to me at your earliest convenience.

Thank you very much indeed for your courtesy.

Sincerely,


Irma B. Jaffe
Chairman

IBJ:dp

P.S. Proper credit will of course be given in the acknowledgements in the book.

Not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

or to publishing information regarding sales transactions, curators are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

July 11, 1967

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

I should appreciate it very much if you would be good enough to furnish us with the information requested in the enclosed card and return it to us at your earliest convenience.

A self-addressed, stamped envelope is also enclosed, for your convenience.

With many thanks for your cooperation,

Sincerely,

Waldo Rasmussen

Waldo Rasmussen
Executive Director
Department of Circulating Exhibitions

Enclosure: card and envelope

*Sent mps
7/14/67*

Mrs. Edith Halpert

-3-

July 14, 1967

of such a text which we would prepare, and your participation by making a statement about the artists which would be included as a personal commentary on recorded tape. This would all be done in New York at your convenience but, of course, prior to the opening.

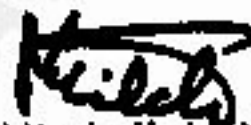
All the above sounds very businesslike and formal, but I have written it in this way that we shall be certain to have a thorough understanding of exactly what we are attempting to do and how it is to be done. I hope your pleasure in coming to Fort Worth was equal to the enjoyment we had in spending two days with Nathaly and yourself. I feel we accomplished a great deal by sitting down and staying with the exhibit problem until it was complete. We are very pleased with the prospect of the show, and hope that it will be everything you would anticipate in helping the Museum take its first steps into new ventures.

You asked that I remind you of three items; the Wadsworth Atheneum silk screen portfolio which you wish to forward to the Museum, the gallery catalogues, and the Shaker gear which might be made available. May I say we would greatly appreciate these items and especially the catalogues, as they prove invaluable in running down information on the artists. Needless to say, unless they are collected at the time of a show they become virtually unobtainable, and your thoughtful offer is greatly appreciated. At such time as you are able to assemble such a group of catalogues, we will accept them with profound gratitude!

Inasmuch as late August seems to be a busy time for many people, I suggest that we meet as I mention above, i.e., August 14, in the hope that we could do all of our chores in three or four days, hopefully less. We promise not to be too demanding of your time, and whenever possible we will work directly with members of your staff or the carriers.

All best wishes to you.

Sincerely,



Mitchell A. Wilder
Director

MAW:vw

cc: Mrs. Harry Baum
Mr. Richard A. Madigan

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 7, 1967

Mr. Leo Guthman
1040 North Lake Shore Drive
Chicago, Illinois 60611

Dear Leo:

Please accept my belated thanks for your note and the enclosure. Naturally, I was delighted that Chicago indicated pride in a native son who, incidentally, created quite a sensation in New York, with excellent reviews and a record number of sales of not only the paintings which were on view but also a number of sculptures which were rediscovered exactly two years earlier, when they too created a great stir in the art world, as Storrs was unquestionably one of the progenitors of many directions which are now considered the last word.

It is likely that an exhibition of both media will be held in Chicago, so that his kinsman may be equally impressed. Sally Fairweather was here during the exhibition and asked us to arrange a combined exhibition for her, which we are pleased to do.

The Gallery is now closed for the two summer months - July and August - which is our usual procedure, and I do hope that next season will bring you to New York as it is always a great pleasure to see you. Meanwhile, my fond regards.

As ever,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROSALIE BERKOWITZ

29 EAST 64th STREET, NEW YORK 21, N. Y., BUTTERFIELD 8-1106

ART CONSULTANT

JULY 18, 1967

MRS. EDITH GREGOR HALPERT
DOWNTOWN GALLERY
RITZ TOWER
NEW YORK, NEW YORK

Dear Moddam:

Enclosed find my check for \$9050.00 (oil) in payment of the bronze, "Security", by William Zorach and purchased by Mr and Mrs Arthur Schleifer.

Nine hundred dollars is the purchase price, minus my commission of 10%. The \$50 is, of course, Sales Tax.

See you soon, I hope.

Love, Love,

Rosalie

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

Art of a different type was produced by the Roumanian-born French surrealist Victor Brauner for the First Class night club, Noah's Ark. The name of the room provided the theme and Brauner created a series of bizarre animal murals satirizing the world of beasts and man's concept of them. These denizens of field and forest look down on a human world of multi-colored lights, green carpeting and purple-backed chairs. Another French artist, Guy Soleille, provided bands of light along the windows, the bar top and the ballustrades of the dance floor.

The whimsy of the British designer George Him created a delightful children's world--playroom and adjoining dining room--complete with carousel, puppet theater and miniature fountains. Tall windows admit sunshine. But on one side, portholes have been set at child's eye level to give the youngsters an exciting view of adult activities on the deck outside.

The SHALOM's club-like First Class dining salon is the epitome of elegance with fan shaped sculptored screens by Dov Feigin, of Israel and sycamore panelled walls and tapestries by another Israeli artist, Avigdor Aricha. Israel's prize-winning artist, Jean David, contributed two illuminated stained glass panels of abstract design in the Tourist Class dining salon, each 80 feet long by 3 feet high. The panels were executed in St. Just and Boussois Dalle Glass set in epoxy resin by Gabriel Loire.

Italy's famed ceramist, Emmanuel Luzzati, was commissioned to decorate the indoor swimming pool which he did in a modern manner but suggestive of the Oriental splendor of King Solomon for whom it is named. In contrast are the gay enamel abstractions by Aharon Cahana, of Israel, which surround the Tourist Class outdoor pool.

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July 21, 1967

Mr. Richard Titelman
3507 Baker Boulevard
Altoona, Pennsylvania 16602

Dear Mr. Titelman:

The Gallery is closed during July and August and Mrs. Halpert is away, but I want to acknowledge your letter of July 7th.

I will bring it to Mrs. Halpert's attention at the first moment I see her and I'm sure she will communicate with you shortly thereafter.

Meanwhile, my best regards to you-all.

Sincerely yours,

Tracy Miller



SMITHSONIAN INSTITUTION

Washington, D.C. 20560
U.S.A.

19 July 1967

The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sirs:

Will you please send us what material you have available which contains reproductions of the paintings of Georgia O'Keeffe. I have had great difficulty in attempting to assemble any truly informative representation, by reproductions, of her work. We are planning an exhibition for June and July of 1968 and would like very much to be able to include some of Miss O'Keeffe's work. The substance of the exhibition, "Organic Form in the Contemporary Arts", is the exploration into the idea of organic process within the esthetics developing in this century.

I hope you will be able to help us. Thank you for your attention to this request.

Sincerely,

Diana Hamilton
research assistant to
Philip C. Ritterbush
Assistant to the Secretary

dh:DH

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**Famous Artists Course
for Talented Young People**

July 17, 1967

Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

On July 10th and July 3rd, I wrote you letters explaining that we are preparing new teaching textbooks for the Famous Artists Schools and would like very much to obtain permission to include three works of art by Ben Shahn that are in your collection. They are as follows:

"The Lowell Committee"

"Demonstration in Paris"

"Bartolomeo Vanzetti and Nicola Sacco and
Their Guards"

We will, of course, be pleased to use a credit line with each. Mr. Shahn is a member of our faculty. In my letter of July 3rd, I had enclosed photostats of the art for your identification.

We would also appreciate it greatly if you could supply us with an 8" x 10" black and white matte photocopy or a glossy photograph of each work that is suitable for reproduction. If there is a charge for this, please bill us.

Unfortunately, we are pressed with an extremely tight deadline and would be most grateful if you could give us an early reply. Thank you for your cooperation.

Sincerely,

Eileen D. Fox
Secretary to Mr. Jack Warren, Art Director
Research and Development

Albert Dome, Founder
(1884-1965)

Norman Rockwell
Al Parker
Ben Shahn
Steven Dohansen
Jon Whitcomb
Robert Fawcett
Peter Heick
Austin Briggs
Harold Von Schmidt
George Giori
Fred Ludokan
Bernard Fuchs
Bob Peak
Tom Allen
Lorraine Fox
Franklin Nicholson

Ben Shahn
Doris Lee
Dong Kingman
Arnold Blanch
Adolf Dehn
Fletcher Martin
Witt Barnet
Byd Solomon
Julian Levi
Joseph Hirsch

Millon Casoff
Al Capp
Dick Cavalli
Whitney Darrow, Jr.
Rube Goldberg
Harry Heenigsen
Wiliard Mullin
Virgil Parton
Bernay Tobey

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THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA 30601

June 29, 1967

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your lovely letter of June 9th relative to the forthcoming exhibition early in 1968. I regret the delay in my reply; however, there was a conflict which had to be resolved before we could make adjustments to accommodate the dates suggested in your letter. I am now anticipating an open date of February 1, 1968; and I hope we can close the exhibition on the 10th of March--if that is not too late. I believe we can ship the paintings to Texas and Washington immediately after the show closes--not later than March 15 by air express. This should give a one-day delivery to these points. Do you think this will give enough time in those places for installation of the pictures at the HemisFair.

We will plan to borrow some work from public and private collections; however, I hope you will advise us on this choice and I should very much like for these to come from the immediate New York area if possible. I hope, however, The Downtown Gallery will provide most of the pictures for the show so that our budget will not be expended on labor and packing charges for shipment of single pictures from various points in the United States. Surely we can work those details out when I see you in September; but in the meantime if you would give me some idea of the number of paintings which may come from The Downtown Gallery, I can give further thought to the problems relative to this particular exhibition. By the way our galleries will be occupied from January 2 through the 23rd and also from March 31 through April 21. That should give you some idea of the shifts in dates which are possible at this point.

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July 5, 1967

Railway Express
219 East 42nd Street
New York, New York

Gentlemen:

Would you be good enough to note for your records that we will be closed to the public during July and August. However, should you have a delivery to be made here, it will be necessary to telephone ahead to set up an appointment and to make certain that someone will be here to receive the shipment.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

Jno

January 26, 1967

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C. 20560

Dear David:

It was mighty good to see you and I wish your visits would be more frequent.

Margaret Watherston has been so busy restoring paintings these last few months that it was not until today that we received her final estimate for the restoration of the Dove which was damaged during the exhibition at the Smithsonian.

As we are beginning to run short of Doves, I would very much like to have the repair made as soon as possible, but must obtain from you the approval before I give her the necessary instructions. Therefore, I would appreciate it very much if you would attach a note to the enclosed estimate indicating the charge is satisfactory so that she will have the green light and can go ahead with the work and return the picture to us. Incidentally, should the invoice be made out in the name of the Smithsonian or to The Downtown Gallery? Being a good citizen, I want to follow the accepted routine and will await your reply.

Best regards.

As ever,

BGH/tm

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water color, and graphics. His work has been featured in many Soviet magazines and books.

93. Albert S. Papikian was born in 1926 and graduated from the Riepin Institute in Leningrad in 1949. He was exhibited widely in Soviet and foreign shows. In some respects, Papikian resembles his famous compatriot Sarian. Like Sarian, he is enamored of the luxuriance and spaciousness of Armenia. In hues of warm yellow and brownish green, he attempts to translate the striking beauty of his country. His painting "Burning Sun" is reproduced on page 19.

87. Y. V. Pigoznis was born in Riga in 1934. He graduated from the Latvian Art Academy. His paintings have been in exhibitions in the Soviet Republics, West Germany, and Chile.

142. Yakov Romas was born in Moscow in 1902. He graduated from the National Art Theater Institute in 1930. Some of his works were shown in the U.S.A. in 1959. Other of his foreign exhibitions include Egypt — 1958, Brussels — 1958, Brazil — 1963, and Mexico — 1964. He is an accomplished landscape painter. However, unlike the average landscape painter, Romas views nature not as an isolated phenomenon but always in relation to the activities of man. He has won the titles of Artist Laureate and Peoples Artist of the USSR.

124. Jonas K. Shvazhas was born in Vilnius in 1925. He graduated from the Lithuanian Art Institute and has exhibited in the Soviet Union, France, and Chile. His still lifes, landscapes, and genre are painted in skillfully arranged color contrasts. His painting "In The Port" is reproduced on bottom of page 10.

108. V. I. Sokolov was born in Moscow in 1872. He graduated from Moscow Art School in 1894. He became one of the world's outstanding graphic artists with a number of one-man shows of his works during his lifetime and after his death in 1946. Among the foreign shows, he won the Gold Medal in Paris in 1904, the Bronze

Medal in Lyons in 1905, and the Bronze Medal in Milan in 1906. Some of his graphics were shown in Los Angeles in 1929. On page 7 there is a reproduction from his folio "Suburb of Sergiev"; this folio was completed in 1917 and only 7 are believed to be in existence.

151. Vladimir Stojarov was born in Moscow in 1926 and graduated from the Surikov Art Institute in 1951. He won the title of Honored Artist. His paintings have been in many Soviet and foreign shows. The major theme of his work is the Russian people. He skillfully uses the traditions of Russian art. Through rich and varied color schemes, he creates a mood of optimism and strength.

21. Ura V. E. Vilkovir was born in Moscow in 1913. Her paintings have been exhibited in Germany in 1962, All-Soviet, and various Republic shows. Her painting "Evening" is reproduced on bottom of page 11.

145. Alexander N. Volkov was born in 1886 and died in 1957. He graduated from the Makovsky and Kiev Art Schools. He won the titles Honored Artist (1944) and People's Artist (1946) of the Uzbek Republic. The life of the people of Central Asia is the main theme of his creations, a subject that gave the artist much warmth and love. His works are characterized by the glad humor, the full-blooded attitude, the musical rhythms, and the striking feelings evoked from his composition's devices. His portraits are in the permanent collections of many museums. "Boys from River Crossing" is on page 14.

Mikhail Vrubel (1856-1910) was possibly the greatest of all Russian artists. His works are guarded by the Soviet Union as the finest National treasure. Vrubel's lead resulted in the art movement which was followed by Kandinsky, Malevitch, etc. As Camilla Gray wrote in "The Great Experiment: Russian Art", "The use of ornamental rhythms to point up the flat surface of the canvas was constantly exploited by Vrubel. — In 'The Dance of Tamara' Vrubel has juxtaposed the formal elements to create a complex surface pattern, a

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system, and to the numerous people I met at the
ceremony, which I could not attend, and to
regret.

When I received your letter, I was glad to hear from you
and I am glad to hear from you again.

June 29, 1967

Mr. Gordon James Ryan
48 East 68th Street
New York, New York 10021

Dear Gordon:

I was glad to hear from you finally as I found the entire situ-
ation rather embarrassing.

Evidently I did not make myself clear during our first meeting,
as it certainly was not my intention to have someone serve as
an interior designer. While I may not do a good job myself, the
accent on the works of art plays the leading role in my environ-
ment. What I wanted merely was to have someone aid me in obtain-
ing a few basic items for me, as in my present state of complete
fatigue I really did not have the energy (nor time) to locate the
few essential items I required, such as floor coverings (requested
by the owner of the building), the blinds the building would not
furnish in areas where I blocked off windows, and a few other minor
details. I realized the day after we spent several hours "shopping"
that it would be wiser to wait until the furniture is actually in
place and the most important of my paintings and sculptures were
unpacked. Then I would be in a position to choose specific color
and material for these minor needs.

If I offended you by not being more specific, please forgive me.

I did write to you promptly after everything was moved into the
apartment and I was in a better position to judge what I required
and succeeded in getting my old carpenter, who carried out my ori-
ginal plans and built the necessary shelves in the various closets,
etc. The Steel Slide people were very prompt and from there on there
was no hurry to complete the "decor", as I am leaving for my much-
needed vacation in Connecticut and plan to come to town a day or two
each week, when I am free to shop for what I need for comfort and
for use. As I recall, we spent a good many hours together one day
and you followed through kindly the following day in phoning to make
specific arrangements for the carpet and the cork. Thus, collectively
the time you devoted to this project was rather limited and frankly
I was rather startled when I received your bill for the sum of \$150.
- which for the time involved and the services rendered seems exor-
bitant. Won't you please reconsider the matter and send me a corrected
invoice. Please do so promptly as the Gallery is being closed at the
end of this week for the two summer months and I will be in Connect-
icut, with occasional visits to New York. However, all mail addressed
to the Gallery will be forwarded promptly and I will take care of the
corrected bill when I receive it.

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by be published 60 years after the date of sale.

June 29, 1967

Mr. Harry L. Koenigsberg
435 East 57th Street
New York, New York 10022

Dear Mr. Koenigsberg:

Since we are closing the Gallery - as usual - for the months of July and August, I have been working practically 18 hours a day and this explains why I did not acknowledge your check or the letter sooner.

You will now find the information you requested regarding the Storrs sculpture OPPOSING FORMS. I thought you would like that on a separate form for your records.

Sincerely yours,

EGH/tm

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July 25, 1967

Mrs. Arthur Ulan
314 Judges Lane
North Plainfield, New Jersey

Dear Mrs. Ulan,

Ben Shahn's silkscreen, "Cat in Cradle" is out of print
and no longer available.

Sincerely yours,

Howard Rose

THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis, Minnesota 55404 Telephone: 839-7661

Cable address: Minnart

Office of the Director

July 13, 1967

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Miller:

It was with considerable shock and chagrin that I received your letter of July 10th, for I was convinced that the matter of the Sheeler painting titled California Industrial had been fully and happily settled.

It was with the greatest delight that our Trustees agreed to purchase this work at their meeting on May 15th, and while I felt certain that a check had been mailed to you, it appears that this was not the case.

I am therefore writing to ask that you send me by Special Delivery a duplicate invoice, and I shall see that it is paid immediately.

I cannot imagine how such an oversight could have occurred, and I send my most profound apologies.

Sincerely,



Samuel Sachs II
Chief Curator

SS:ehm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 24, 1967

Director
The Members' Gallery
Albright-Knox Art Gallery
Buffalo, New York 14222

Dear Madam:

In referring to our consignment records, I find that you still have in your possession six paintings and one litho which were lent to the Members' Gallery way back in September of 1966. When do you plan to return these to us?

We are preparing for the new season and are eager to get everything organized.

Sincerely yours,

BOH:rs

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June 29, 1967

Mr. Charles Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri

Dear Charles:

At last we are preparing to close the Gallery for the usual
period of two months - July and August - and are therefore
checking all our files and writing letters. As you know,
Mr. Shapleigh had us send two Marin watercolors in care of
the City Art Museum. These went out on June 1st and I am
writing to ascertain whether he has as yet made a decision.

In the event that either one is to be returned, I would
very much like to be notified in advance to make certain
that someone will be at the Gallery to receive it. Won't
you be a good guy and let me know. There is no immediate
rush, but I just want to tie off the remaining loose ends.

Naturally, I will be in and out of the Gallery from time
to time for our annual clean-up job of checking inventory,
files, etc. and all mail addressed here will reach me ac-
cordingly. If you are planning to be in this area during
July and August, let me know so I can arrange to be here
or coax you for a visit at my home in Connecticut.

Meanwhile, my very best regards.

As ever,

EGH/tm

July 10, 1967

Art Students League
215 West 57th Street
New York, New York 10019

Gentlemen:

In reading the Art Students League News June issue, we noted with interest that among the artists by whom the League owns work are two members of our roster, Yasuo Kuniyoshi and William Zorach.

As we try to maintain complete records of all the work by all of our artists, we would be most grateful if you could send us the information on what works you own - title, date size, medium, etc.

We will be most grateful for this courtesy.

Sincerely yours,

Tracy Miller

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THE DOWNTOWN GALLERY

Established 1926

EDITH OSBOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

July 10, 1967

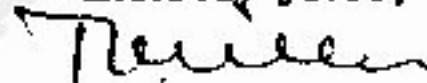
Mrs. Jean Lipman, Editor
Art in America
635 Madison Avenue
New York, New York 10022

Dear Mrs. Lipman:

Mrs. Halpert was away on a business trip when your letter of June 24th arrived. She was in town only briefly before leaving for her vacation and I am sorry that I did not get a chance to show your letter to her. However, I think that I will probably be seeing her next week.

In the meantime, if you could give me the full title of the fireboard to which you refer and/or the name of the former owner, perhaps I can be looking through the records to see what I can find.

Sincerely yours,



Tracy Miller,
Secretary to Mrs. Halpert

*I don't have any other information -
don't know former owner and
it wouldn't have had a title.
Will greatly appreciate your
help - thanks in advance*

January 12, 1967

Mr. Thomas Leavitt, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mr. Leavitt:

Mrs. Halpert had received an invitation to your opening of THREE YOUNG COLLECTIONS on Saturday, sent, I believe, by the Previns. As she will be hard at work here in the Gallery, of course she will not be present.

However, she would be most interested in seeing a catalog of this exhibition and I wonder if I could prevail on you to send us one.

Many thanks for your courtesy.

Sincerely yours,

Tracy Miller

June 29, 1967

Mr. Konrad Kuchel
American Federation of Arts
41 East 65th Street
New York, New York 10021

Dear Mr. Kuchel:

In checking our records before we close the Gallery for the summer, I find a consignment invoice made out to you on January 8, 1966, listing a painting by Tseng Yu-Ho entitled SEQUENCE, 1963. According to this invoice, the painting was to have been out on exhibition from March, 1966 to May, 1967, but it has not as yet been returned to us.

If it should arrive after the end of this week, would you be good enough to phone the Gallery so that arrangements will be made to have someone here to receive the painting.

Thank you for your cooperation.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

A top of the page I have added some more information
and some of the information I have added is as follows:

It is of the kind of work that

July 6, 1967

have all

Mrs. Joan Ankrum
Ankrum Gallery
910 North La Cienega Blvd.
Los Angeles, California 90069

Dear Joan:

I was delighted to receive your letter after this long silence.

You sure are courageous in moving again - a labor of love accompanied by much anguish. I am sure it will be most successful and I wish you luck in connection with this new enterprise. Why don't you buy out Landau and use his Gallery as a parking lot? In any event, I am sure you will solve your problem.

I deeply regret that I missed the program referred to in your letter, but it reached me a day too late as I was out of town during that period.

The Gallery is closed for the summer (Thank Heavens) and the bookkeeper is working on the annual report for all the artists. Within a few days you will receive a statement listing the sales - and to make matters simple - we are not listing the large expense in having many of Morris' paintings, which were badly inserted in the frames or in the mats and crumpled so that the majority had to be taken care of by our "paper" conservator, involving a considerable expense. In all such cases, we raised the price to take care of the bills involved and, according to the bookkeeper, it just balances out the original figure. Please explain (very gently) to Morris that working on large sheets of paper requires a rag board backing to prevent buckling, etc., and also to preserve the picture permanently. I too am delighted that the large painting was invited for inclusion in the Carnegie International Exhibition. This is always an important factor in an artist's career and certainly well-deserved in this case.

Before we reopen in the Fall, I hope that you will send us some additional work by Morris, so that he may be featured in our opening exhibition. The fact that the interest in his work continues is very gratifying during a period when the accent among the so-called art critics and museums is largely based on "novelty" and "sensationalism" and is a great tribute to you-all. I was delighted with the expression that Morris used - "crazying about you". Tell him I am crazying about him as well as his work.

I hope to see you in the Fall and am delighted that with the Gallery

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3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, FE 8-1933

July 20, 1967

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

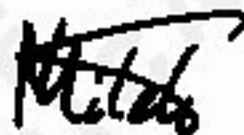
Dear Edith:

Enclosed is the signed receipt for the Wadsworth Athenaeum portfolio which you so generously presented to the museum. Let me say once more how very much we appreciate having this in the print collection, where it serves as a superb complement to the other material, especially the Tamarind series.

Ruth Johnson is away on vacation at the present time so she is unable to share our enthusiasm for this gift, but I know she will be writing to you after her return.

Am looking forward to seeing you mid-August.

Sincerely,

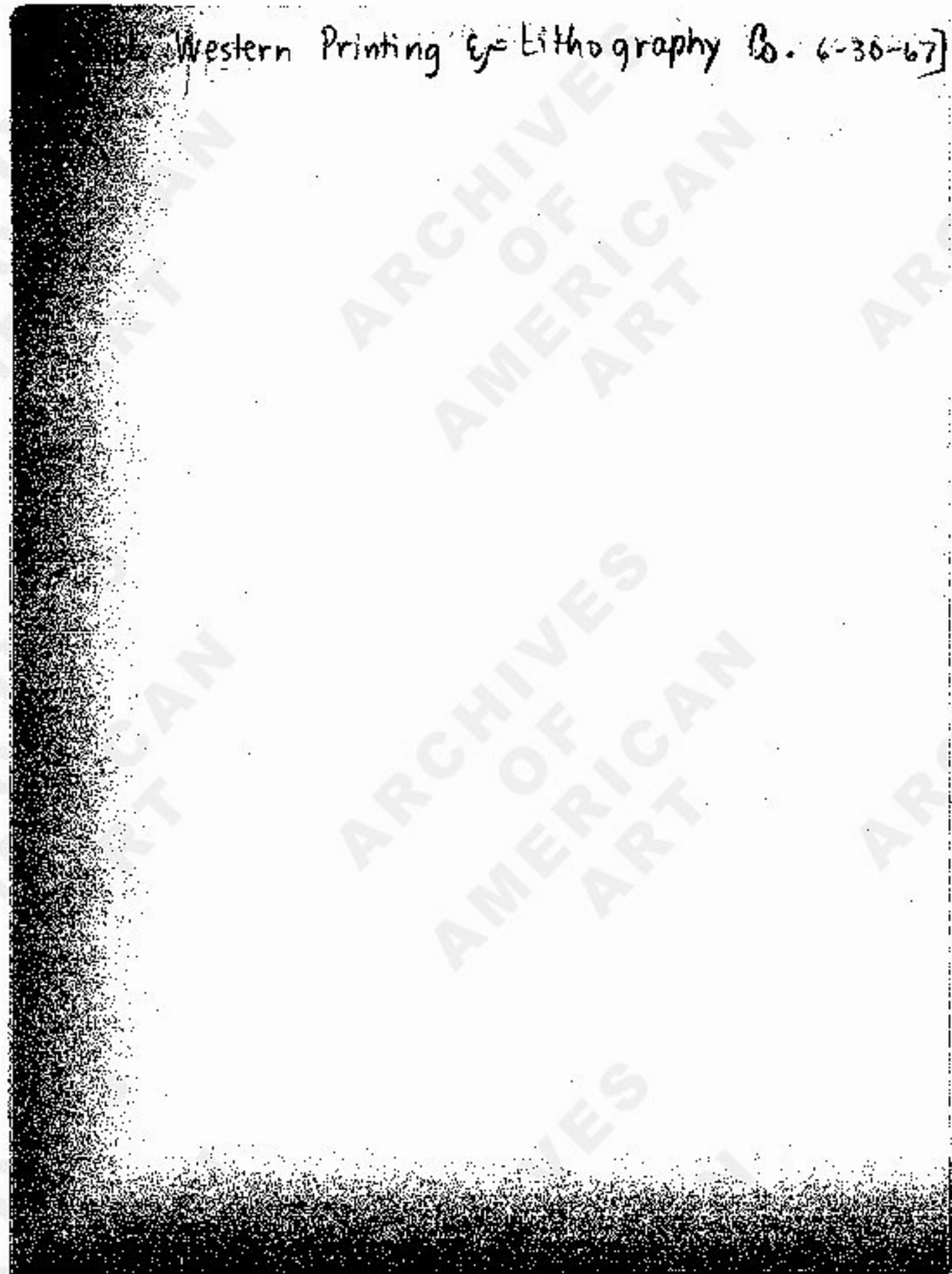


Mitchell A. Wilder
Director

MAW:vw

Enclosure

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Western Printing & Lithography Co. 6-30-67

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with her nurses. This is the best news I have heard in some time.

July 21, 1967

Mr. William Lane
Horton Street
Lynn, Massachusetts

Dear Bill:

Although I expected to take a real vacation this summer, here I am working at the gallery - for two reasons. 1.) I could not get any help in Newtown and S. There is so much to be done at the gallery with the many requests we have received from various parts of the country for major exhibitions.

No doubt you know what has happened with Mary. According to Lawrence (the attorney) there is no object in carrying her a visit, but we phone daily to check and are given the identical information in every instance with the exception of two instances when she had moved her hand and passed back into the coma. It is so tragic, particularly after her complete adjustment and the pleasure she has had on various trips with friends.

Before her accident she showed to tell me that you had picked up a good deal of additional material, including one or two of Charles' paintings. I recall the name CARL GOD, dated 1925, but forget the title of the other. I found a note that there were eight drawings by Sandburg also. The reason I am writing about these is that we are now planning for our opening exhibition in which we must mostly show new works by our living artists and new acquisitions by those deceased. Since we have nothing by Sandburg in the latter category, I would very much like to have the two paintings referred to for this exhibition. Would it be possible to send them to us shortly or to have photographs with all the pertinent data of the reverse side of the print.

If you and Sandy plan to be in New York during the summer, do let me know, as I would love to see you all. It would cheer me up no end.

Love to Sandy and you,

(OVER)

EGH:jce

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STEPHEN GUGLIELMI • SCULPTURE CONSERVATION

255 EAST 74TH STREET, NEW YORK 21, NEW YORK 628-8217

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EDITH G. HALPERT
DOWNTOWN GALLERY
465 PARK AVE.

JULY 18, 1967

THIS LETTER CERTIFIES THAT
EDITH G. HALPERT HAS GIVEN ME
A PERSONAL LOAN OF THREE THOUSAND
DOLLARS (\$3,000.00), WHICH SHALL
BE PAID BACK TO HER WITHIN A
FOUR MONTH PERIOD ENDING OCT 31, 1967.

S/M

Pa
2/28

CARNEGIE INST. OF TECH.
P.O. BOX 241
PITTSBURGH, PENNA. 15213
7/20/67

THE DOWNTOWN GALLERY
465 PARK AVE. (57 TH.)
NEW YORK, NEW YORK

ATTN: E.G. HALPERT, DIRECTOR

DEAR MRS HALPERT:

IN MANY OF MY READINGS - FOR
EXAMPLE MRS. LIPMAN'S BOOKS AND THE
NEWARK SCHOLAR CATALOGUE - I READ OF
THINGS YOU OWNED AND OF EXHIBITION
CATALOGUES OF FOLK ART FROM YOUR GALLERY.

DO YOU STILL HANDLE AMERICAN FOLK
ART, AND IF SO MIGHT YOU DESCRIBE
THE PIECES YOU MAY NOW HAVE? I'm
SPECIFICALLY INTERESTED IN

NCFA

July 18, 1967

Dr. Evan H. Turner, Director
The Philadelphia Museum of Art
P.O. Box 7846
Philadelphia, Pennsylvania

Dear Evan:

I have delayed answering your letter of June 7 on scheduling the Sheeler exhibition. We had to see if we could change our schedule to meet the new dates you and Lloyd suggested. I can now confirm your preferred showing period for the exhibit, January 9/10 through February 16, 1969. We will open the exhibit October 9, 1968, and the Whitney's showing period is set for March 10 through April 27, 1969.

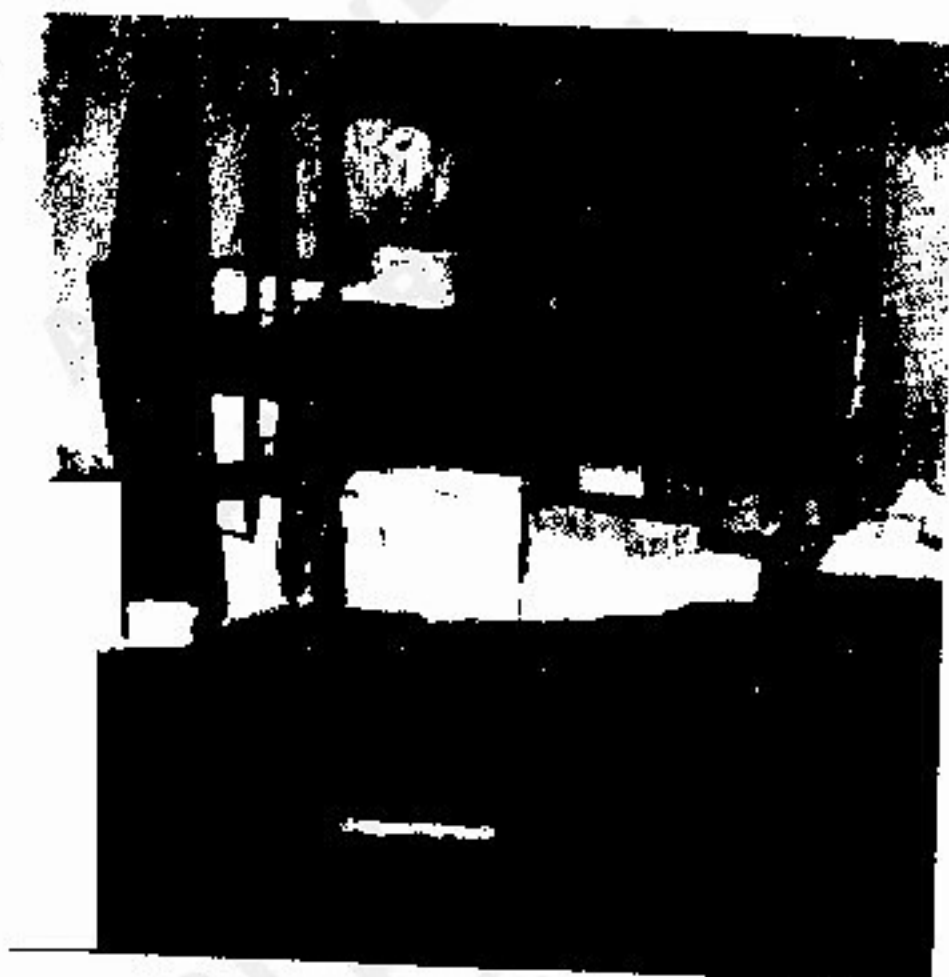
I am glad this problem of working out the tour is at last settled. The way is now clear to begin concentrated work on putting the exhibit together.

Sincerely, yours,

David W. Scott
Director

cc: Mrs. Halpert
Mr. Lowe

rior to publishing information regarding sales transactions, authors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.



July 10, 1967

Mr. Samuel Sachs
Minneapolis Institute of Arts
210 East 24th Street
Minneapolis 4, Minnesota

Dear Mr. Sachs:

As the Gallery is now closed for the two summer months, we are taking the opportunity to go through all of our records and bring all of our files up to date.

We find that on May 6th we sent to you on approval a Charles Sheeler painting entitled CALIFORNIA INDUSTRIAL, 1957. As we have not heard from you subsequently, we wonder if any decision has been reached with regard to this picture. Would you be good enough to let us know where matters stand.

Many thanks for your cooperation. Best wishes from all of us for a happy summer.

Sincerely yours,

Tracy Miller

July 10, 1967

Mr. William D. Paul
Department of Art
The University of Georgia
Athens, Georgia 30601

Dear Mr. Paul:

Your letter of June 29th arrived after the Gallery had closed for the summer and Mrs. Halpert had left for a much-needed vacation.

However, I want to acknowledge it now and tell you that I expect to see Mrs. Halpert the latter part of this month and that I will certainly bring your letter to her attention. I am sure that she will communicate with you at that time.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



United Jewish Federation of Pittsburgh

234 MCKEE PLACE • PITTSBURGH, PA. 15213 • 687-8000

July 12, 1967

President

ALVIN ROGAL

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LEONARD H. RUDOLPH
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MILTON PORTER

Secretary

ROBERT H. BURSTEIN

Assistant Secretary

MRS. WILFRED J. FINEGOLD

Executive Director

GERALD S. SONOKER

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
465 Park Avenue
New York, New York

Dear Mrs. Halpert,

We're finally back to earth after our successful trip to New York. It was such a privilege to spend the leisurely few hours with a personality as charming and important as yourself.

Since we had no word from you to date, I thought it might be best to reiterate the pieces which you were kind enough to promise to send to us for the coming United Jewish Federation exhibition at the University of Pittsburgh's Frick Fine Arts Museum.

Since we did not pick specific pieces together I will just list for your confirmation the artists involved.

William Zorach paintings and sculpture
Abraham Rattner paintings
Ben Shahn, 1 painting and any graphics available
Max Weber, whatever you might be able to let us have.

Also we, indeed, would be privileged to have from your own personal collection the Baskind sculpture, as well as the Epstein piece. If we have left out anyone else who might deem an important addition to the show which we discussed in our conversation, we would appreciate your including it at your own decision.

I also would like to take a moment to remind you that we will need the necessary photographs, biographical data, prices, media, retail prices and commission arrangements by letter no later than July 26.

At this point we have worked out arrangements with Grosso Art Shippers for a pick-up between the 10th and 15th of September, the pieces to be returned to you no later than the 8th of October. Our insurance and security at this end is all in good order. The people at the Fine Arts Department at the University were delighted with the collection and, needless to say, at your participation and the inclusion of your artists.

*Pick up - Sept 10-15
Ret. Oct. 8*

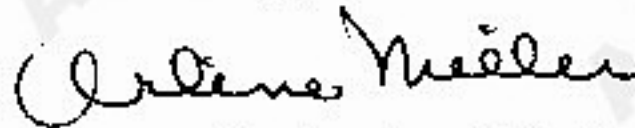
For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert (continued)
Page 2

In conclusion, once again, Mrs. Rogal joins me in saying "thanks" for all your kindness and cooperation on our behalf.

Warm personal regards.

Cordially,



Mrs. Charles Jay Miller
Executive Secretary
Federation Endowment 1967
Art Exhibit

AM/hm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN JOSE STATE COLLEGE
SAN JOSE 14, CALIFORNIA

Music Department

1150 Ranchero Way #36
San Jose, Calif. 95117
July 7, 1967

Dear Edith,

Your letter just arrived today and I was so happy to hear that you might be able to visit the West Coast this Fall! Please try!

A few days ago I obtained and sent to you the balance of the downpayment on the Dore. With your generous offer to let me initiate the monthly installments in October I can foresee no difficulty at all in completing the financial arrangements. Thanks so much.

Several collector friends of mine have seen the Dore and have joined me in becoming awe-struck with its fantastic beauty. The painting seems to exude an unbelievable hypnotic power hard to describe and equally hard to forget. Don't think I could ever part with it.

There is a possibility I may be coming East again in August. If so, I'll certainly get in touch with you - would love to see your pre-Revolutionary house.

With best wishes,
Bob Dickel

SYRIL STONE

July 26, 1967

Dear Edith,

A long involved story which I don't quite follow but I'll try to be brief—

There is a collector locally, who for unknown reasons is disposing of her collection & will have nothing to do with dealers. She has no idea of what she wants price-wise & I think is just anxious to get money now. Among her collection—which I've not seen, though all the names are big ones, is a Shaker tempera—slide enclosed—which is our "On a Shaker Theme."

Because we have the oil, I'm mildly interested depending on price, but thought you might be, too. Can you give me any idea of what ~~it~~ might be a fair price? This is all

EX 0.
3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1233

July 14, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

This is a follow-up letter to confirm the several decisions which we made during your recent visit.

The exhibition which we propose to open on or about September 10, 1967 in Fort Worth will be exclusively the paintings and sculpture from your gallery and your personal collection. In addition, we will plan an exhibit of American folk art on the mezzanine floor of the Museum, with the purpose of pointing up the artistic roots in American culture from which later developments have come in the visual arts. For the main part of the building, i.e., the downstairs, the exhibit will be drawn from the list prepared in Fort Worth, with additions to be made after we meet in New York about the middle of August.

It is understood that most of the paintings and sculpture in the exhibition are to be made available to the Amon Carter Museum for purchase, in line with the expansion program which we have discussed and which has been approved in principle by the Trustees of the Museum. Before the opening of the exhibit you will supply us with a priced checklist indicating the sale price to the Museum in the event that we are in a position to purchase either immediately or under the extended program which we propose to follow. This plan envisions the gradual growth of the Museum collections of American art through the regular and planned purchase of paintings and sculpture over a period of years, payment to be made on a prearranged schedule acceptable to both parties. Thus it is our intent to make a substantial selection of works from this exhibit, and where our choices conflict with your personal interest in a work of art, we are agreeable that the item shall not be considered for immediate purchase, but would hope that you would extend to the Museum a first refusal at the price indicated, same to be negotiated on an "if and when" basis.

The list which you have in hand (the same that we made up in Fort Worth) is a first-round selection and does not necessarily represent the final choices nor the complete inventory of the show. Final choices and the complete inventory will be determined before the works of art are shipped from New York in August, and your prices will be established at that time.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN JOSE STATE COLLEGE

SAN JOSE, CALIFORNIA 95114

Music Department

1150 Ranchera Way #36
San Jose, Calif.
July 4, 1967

Dear Edith,

Enclosed is the balance of the downpayment
on the Dove. It looks better all the time.

Sincerely,
Bob Nichols

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE DOWNTOWN GALLERY

Established 1926

EDITH OREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

July 17, 1967

Mrs. Harold J. Goldman
4602 Valerie
Bellaire, Texas

Dear Mrs. Goldman:

As it is customary to retain the low figure of the purchase price for an estate accounting, I gave you approximately the original figures paid.

However, for insurance purposes I would suggest an increase in the figures, which are the actual current valuations on the three pictures listed.

Yasuo Kuniyoshi COW GIRL, 1935 750. Drawing \$1000.

Charles Sheeler WINDOW IN RIDGEFIELD, 1941 1800 Drawing 2750.

Max Weber FIGURE IN BLUE, c.1949 850. Gouache & Pastel 1500.

I would certainly recommend that you use these figures for your insurance, as the prices have gone up considerably since these works of art were purchased - and especially so within recent months when available examples by these three deceased artists have jumped a good deal and with all the exhibitions that are being planned in the near future featuring all three - the prices will leap again.

If you are planning to be in New York after we reopen at the end of our vacation period (the first week in September) I certainly hope you will pay us a visit, as it would be a great pleasure to see you again. Meanwhile, my very best regards.

Sincerely yours,



EGH/tm

Apper

July 17, 1967

Mrs. Harold J. Goldman
4602 Valerie
Bellaire, Texas

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As it is customary to retain the low figure of the purchase price for an estate accounting, I gave you approximately the original figures paid.

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Sincerely yours,

BOH/tm

rior to publishing information regarding sales transactions, the artist or estate must be notified and given an opportunity to be heard. If it cannot be established after a reasonable search whether an artist or estate is living, it can be assumed that the information may be published 60 years after the date of sale.

thmic patch-work design. — More than any other artist Vrubel — the inspiration to the avant-garde in Russia during the next twenty years. — he made possible the experiments of the following pioneering decades; he pointed the way." Helen Rubissow wrote "Art of Russia", "It is difficult to define in a few words the tendency of Vrubel's complex art. He possesses realism, in that his painting represents the knowledge of real, material forms of life. His brush rendered also that which appeared to him beyond such — something at times incredible in its scintillating fantasy, eternally tender and awesome. Vrubel's images are symbolic — however, in the sense of a dry intellectual symbol, but in the sense of a mystic's emotions are symbolic."

Peter V. Williams (1902-1947) graduated from the Moscow University and All-Soviet Art Theater Masters. His work has been widely exhibited at home and abroad and is to be found in the most important museums of Russian art such as the Tretyakov Gallery in Moscow and the Russian Museum in Leningrad. Two of his paintings, "My Wife" and "Portrait of an Actor" are in the Carnegie Museum, Pittsburgh. Among the many awards he has won are Gold Medal at the Venice Biennale in 1934, the Gold Medal in Paris in 1947, Honored Artist and Artist Laureate of Soviet Russia. Williams is an accomplished technician whether in landscapes, portraits, or etc. His portraits are endowed with psychology as well as physical verisimilitude. More than thirty of his works were used as scenery in Tchaikovsky's "Evgeny Onegin", Pushkin's "Chio-Chio-Lon", and Verdi's "Traviata". From 1941 until his death he was the chief artist at the Major Academy of the Theaters of the USSR.

Vladimir Y. Yukin was born in Vladimir in 1920. He graduated from the Ivanovsky Art School. A number of his works were sold at exhibitions in Germany, France, and Chile. Yukin paints the whole Russian countryside and the views of ancient Russian arch-

itecture. He seeks precision in the underlying design as well as in the distribution of color.

37. Mme. Raisa Zatulovskaya was born in Moscow in 1924. She graduated in 1954 from the Sirikov State Art Institute. The major area of her works is still life with purely Russian subjects, likely and interestingly painted. Her works have been in many exhibitions in the Soviet Union and abroad such as in Austria and Chile. A few paintings were shown in the USA in 1965 as part of the Cultural Exchange Program.

38. Uldis Zemzaris was born in Riga in 1926. He graduated from the Latvian Art Academy in 1955. He has participated in regional and foreign shows and has had two one-man exhibitions. It is in his cityscapes done in a somewhat unconventional style that his strength lies. Much attention is also paid to portrait painting.

39. A. K. Zvioldris was born in Riga in 1905. He studied drawing under Prof. Brotzen and painting under Prof. Tilberg. His paintings have been shown in major shows in USSR and also in countries such as Sweden, Poland, and Rumania.

or to publishing information regarding sales transactions,
artists are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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RUSSIAN ART

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL
July 11, 1967

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27514

Miss Edith Halpert, Director,
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Halpert:

If I came to New York on July 25th, could you see Bob Schlageter and myself either that afternoon or the next morning? We could then have a chance to look at your exciting collection and make a firm date for our showing of a part of it.

I shall look forward to hearing from you.

Cordially yours,

Joe Sloane

Joseph C. Sloane, Director,
Ackland Art Center

JCS/vto

cc: Bob Schlageter

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Yours.
Feb. - Mar.
Then to
Smithsonian

1969

EX out

24 July 1967

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of the 18th regarding our planned Kuniyoshi Exhibition.

The exhibition is now firmly scheduled for the winter and spring of 1969. It will show here at the University Gallery for two months, February and March, and then at the Smithsonian Institution's National Collection of Fine Arts in Washington, D. C., during May and June to complete its itinerary. In other words, it will only show in two locations and the works will be returned to the lenders directly from Washington.

I hope to see you sometime during the fall when I come to N.Y.C.. I should have most of the plans and loans established (for 1969) by then.

Thank you again for your kind help and interest in our undertaking.

Sincerely,

Roy Craven

Roy C. Craven, Jr.
Director

RCC:tw

July 21, 1967

To: Mr. Harry L. Koenigsberg

Although the Estate has the right to produce one additional cast of OPPOSING FORMS by John Storrs, there are only two extant at present. One is owned by me personally and the one you purchased in April of this year is the only other cast. However, at some future time a third may be made, but we guarantee there will be no others.

Signed: _____

July 18, 1967

Dr. Allen S. Waller
College of Fine and Applied Arts
University of Illinois
Urbana, Illinois 61801

Dear Dr. Waller:

Although we are officially closed for the months of July and August, I spend several days at the Gallery with some help in getting organized for the Fall season. And so, I am answering your letter, which arrived this morning.

The Ben Shahn IT'S NO USE TO DO ANY MORE (Lucky Dragon Series) was purchased by Randolph Macon Woman's College in Lynchburg, Virginia and I would suggest that you write to that institution, marking your envelope to the attention of Dr. Mary Frances Williams.

The Zorach CONTEMPLATION was released to us by the artist's son and we have it in the Gallery. Consequently it will be unnecessary for you to write for permission to reproduce this sculpture as the artist and the Gallery have permanent reproduction rights and we will be delighted to have both works mentioned by you reproduced in a book you write. X

Incidentally, I trust that there are more examples of work by artists on our roster than the two referred to.

I hope you are having a pleasant summer and one of these days I think I will take some time off also so that I am more pleasant to visitors next season.

Best regards.

Sincerely yours,

EGH/ta

Cont. DS.

July 18, 1967

Dr. Joseph C. Sloane, Director
Oakland Art Center
University of North Carolina
Chapel Hill, North Carolina

Dear Dr. Sloane:

Mrs. Halpert is away, but she left me your letter together with a note to the effect that she will be delighted to meet with you and Bob Schlageter on July 25th to discuss your forthcoming exhibition.

I would suggest that you telephone her when you get to New York to set up a specific time for the appointment. The Gallery is closed to the public in July and August and we want to be sure that you come at a time when people are here to greet you!

Please tell Bob for me, personally, that I regret that he is coming in during my vacation as I would have enjoyed seeing him again.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ARTWORKS REPRODUCED

PAGE	ARTIST	ART WORK
Front Cover	Ernest Neizvestny	"Heads"
2	Robert Falk	"Man with a Red Necktie" (1915)
3	Anatoly Kaplan	From Album Entitled "Tevio, the Milkman"
6	Ernest Neizvestny	"Man with a Head in his Hands" (Sculpture)
7	D. I. Sokolov	"Suburb of Sergiev" (1916) (Graphic)
10	Jonas Cheponis	"Restless Day"
10 (bottom)	Jonas Schwazhas	"In the Port"
11	L. Dzadzamidze	"Autumn"
11 (bottom)	Mme. I. E. Vilkovir	"Evening"
14	Alexander Volkov	"Boys from River Crossing"
15	Laimdota Murnieks	"Ballerina"
18	Moisei Feigin	"Still Life"
19	Albert Papikian	"Burning Sun"
22	Ernest Neizvestny	Drawing
23	Ernest Neizvestny	Drawing
26	Anatoly Kaplan	Passover Service from Album Entitled "A Small Goat"
27	Boris Krylov	"Bazaar of Dagestan"
Back Cover	A. I. Pisarev	"For Water"

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THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III ■ VICE PRESIDENT

July 5, 1967

FORT WORTH, TEXAS 76101



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Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Delighted to have your note.

I have called the Carter Museum. Mitch Wilder is out of town and they seem to know nothing about the plans for you.

If you arrive the afternoon of Monday, July 10th, will you have a drink with us at our house and then we will go on somewhere else for supper. If this does not fit in with your plans, please let me know and maybe we can do the same thing on Tuesday, or lunch that day.

Sincerely,

Vice President

SC/nm

appr.
MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-3514

Conservation of Paintings

July 1, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Ave.
New York, N. Y. 10022

.....
SUGGESTED RESTORATION OF PAINTING

STUART DAVIS - "Two Men Look at the Future", oil on canvas,
32" x 40", unlined.

Surface of the painting is extremely dirty (a photograph is being taken showing areas of test cleaning). Painting has apparently never been varnished and as a result grime has actually entered the paint layer and will be extremely difficult to remove, particularly as white background layer is quite thin and other colors are soluble.

Suggested Restoration - Apart from cleaning, it would be a good idea to line the painting, although this is not absolutely essential yet. In any event, painting should be removed from its present stretcher and placed on a Lebron stretcher, so that surface can be keyed-out without strain. After cleaning, painting will be sprayed with a combination of synthetic resin varnishes.

Cost of restoration -

Clean, mount on Lebron stretcher	\$350.00
Line, clean, etc.	\$550.00

MMW:ip

.....


FOR THE RECORD ONLY

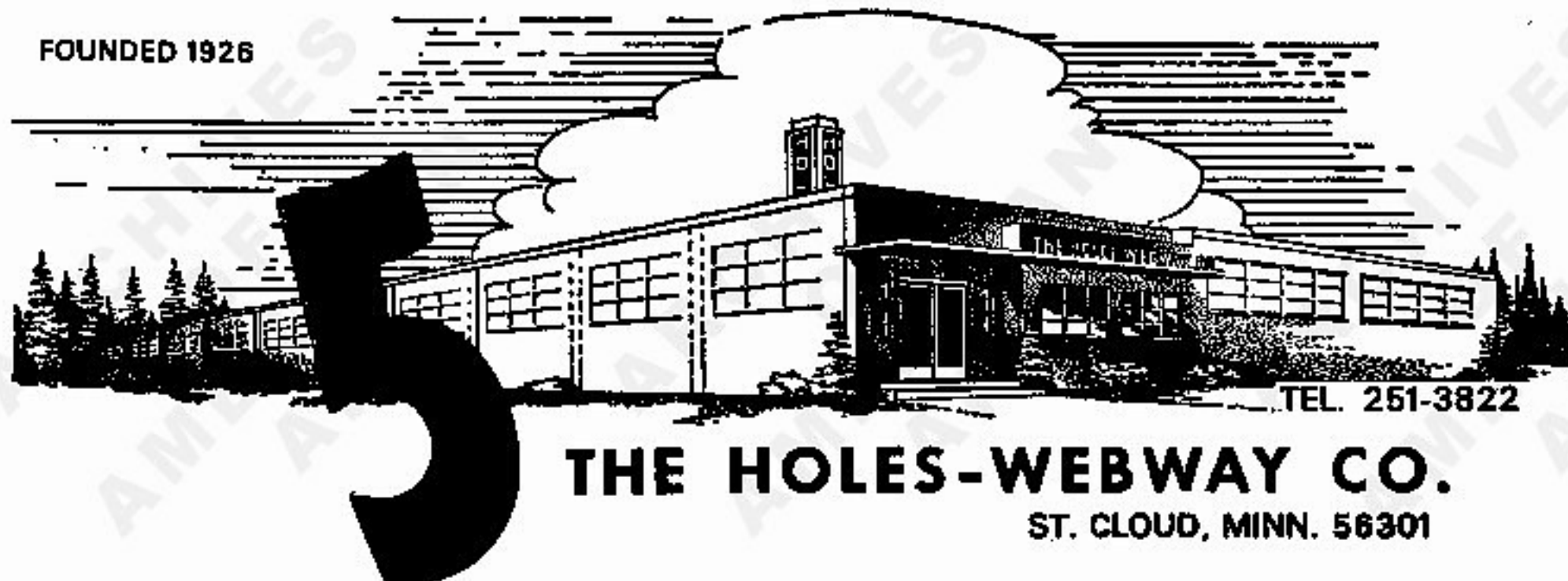
THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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FOUNDED 1926



TEL. 251-3822

THE HOLES-WEBWAY CO.

ST. CLOUD, MINN. 56301

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**WITH YOUR PERMISSION, WE ARE GOING TO SEND YOU
FREE OF ANY CHARGE THE WEBWAY SIGN MAKER
FOR YOU TO MAKE AS MANY SIGNS AS YOU SEE FIT!**

The new, easy-to-use Webway showcard maker can end forever your sign-making problems. Now the work, mess and expense you've had in obtaining good attractive signs is over! No longer do you have to use messy and dirty oils and paints. No longer do you have to wait until the sign shop or an employee gets around to making the type of sign you need. And no longer do you need to spend exorbitant amounts for your much needed signs.

The Webway showcard maker is the easiest to use sign-making method ever devised. With the Webway system, you, or one of your employees, can easily make neat, uniform, professional signs in minutes.

The Webway signmaker consists of 5,300 colorful large, medium and small letters and numbers which are easily and quickly stuck down like postage stamps on lined cards. These units are arranged in "quick-pick" trays - - - that's all there is to it - it's that simple.

The Webway signmaker will save you money, too. Webway signs cost but a fraction of other signs. Fifteen cents will make the most elaborate sign. - - - Smaller signs cost as little as five cents each and especially attractive price cards cost practically nothing.

Because we feel that once you use this new system you will want to keep it for your very own, we make you this SPECIAL FREE OFFER. With your permission, we are going to send the cabinet to you FREE of any charge. We would like you to make as many signs as you wish for one whole month. If, after making these signs, you wish to keep the showcard maker you may send us your check. However, if you do not care for it, you may send it back to us charges collect - - at no cost to you. (You would, of course, keep the many signs you had made.)

Send in the postage paid card today for your Free Trial Webway showcard maker. We'd like to hear from you.

Sincerely yours,

by

William W. Holes

Executive Vice-President

WWH/ld

*Ordered
FREE TRIAL
7/6/67*

WEATHERMATIC SERVICE CORPORATION

AIR CONDITIONING

REFRIGERATION

27-05 42nd ROAD
LONG ISLAND CITY, N. Y. 11101
(212) 786-5160

July 14, 1967

Downtown Galleries
57th Street & Park Avenue
New York, New York

Ref: Thermostat for A/C
Unit

Dear Sir:

At your request we had our electrician provide us with the cost for the installation of a remote thermostat located in your office to control the temperature. This installation will be complete in every detail and will include all labor and material.

The cost for all of the above will be 150.00 plus 5% sales tax for a total price of 157.50. If you wish us to proceed with this installation, please sign one copy of this letter and return for our files as soon as possible. *

Very truly yours,

WEATHERMATIC SERVICE CORP.



E. H. Haas
Vice President

EHH:nc

ACCEPTED: _____

DATED: 7/10/67

* See letter attached

Not to publishing information regarding sales transactions, weathermatic are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



CEDAR RAPIDS ART CENTER 324 THIRD STREET S.E. CEDAR RAPIDS, IOWA 52401 TELEPHONE 364-3512

President
Pabst Brewery
Milwaukee, Wisconsin
"Convolutions" 1952

President
Meta-Mold Aluminum Co.
Cedarburg, Wisconsin
"Meta-Mold" 1952

Mr. Edward Steichen
Museum of Modern Art
New York, New York
"Interior With Stove" 1932

William Land Foundation
Leominster, Mass.
"Still Life: Spanish Shawl" 1912

Smith College Museum of Art
Northampton, Mass.
"Rolling Power" 1939

Art Institute of Chicago
Chicago, Illinois
"The Artist Looks At Nature" 1943
"Geraniums-Pots-Spaces" 1923
"New York" 1920

Commerce Trust Company
Kansas City, Mo.
"Coal" 1945

Rutgers University
New Brunswick, New Jersey
"Boneyard" 1945

Worcester Art Museum
Worcester, Mass.
"City Interior" 1936

Fogg Art Museum
Harvard University
Cambridge, Mass.
"Upper Deck" 1929
"Feline Felicity" 1934

Detroit Institute of Art
Detroit, Michigan
"Classic Landscape" 1931

Cincinnati Art Museum
Cincinnati, Ohio
"The Upstairs" 1938

Butler Institute of American Art
Youngstown, Ohio
"Steam Turbine" 1939

Rhode Island School of Design
Providence, R.I.
"Yankee Clipper" 1939

The Newark Museum
Newark, New Jersey
"Shaker Detail" 1941

Wichita Art Museum
Wichita, Kansas
"Skyline" 1950
"Catastrophe #2" 1944

Munson-William-Proctor Institute
Utica, New York
"New York" 1951

William Rockhill Nelson Gallery
Kansas City, Mo.
"Conference" 1954

Fort Worth Art Center
Fort Worth, Texas
"Continuity" 1957

Museum of Modern Art
New York, New York
"American Landscape" 1939
"Self Portrait" 1923

Walker Art Center
Minneapolis, Minn.
"Buildings At Lebanon"
"Midwest" 1953

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FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS

Telephone: Michigan 2-0007

Cable Address: FAIRDIN CHICAGO

July 7, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Pat Scheidt at the gallery has just telephoned me your nice letter which came in the afternoon mail. As soon as the Storrs photographs come, Shirl and I shall get together to talk about exhibition possibilities. I assume that you are sending photographs only of works which would be available for exhibition. As for available dates, we have been working on next season's schedule since my return, and it is pretty solidly booked for the entire year. There are a couple of openings, pending the decision of two artists as to whether they can be ready by certain dates. These are winter and early spring dates, and we should have final decisions soon.

We are eager to receive a copy of your contract. We too feel that the time has finally come when we can no longer rely upon oral agreements with a few of our artists - damn them anyhow!

I would love to see you and your pre-Revolutionary house, but it looks as if I must stay put after my long spring absence. My only travels will be to Los Angeles with Owen (he flies on to Honolulu for a Bar Association meeting) where I shall visit our daughter and son-in-law and the Los Angeles County Museum. But then, one can never be sure, and if something should happen that I do come east I would phone you in Connecticut, if you will send me your address and number.

Shall look forward to receiving the Storrs material, and you will hear from me as soon as I have had a chance to get together with Shirl, which will probably take place at her farm.

My best,

As always,

Sally (by pms)

Sally H. Fairweather

THE MUSEUM SHOP

1046 MADISON AVENUE

NEW YORK 10021

TEL. 861-9230

July 11, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Ave. (Ritz Concourse)
New York, N.Y.

Dear Mrs. Halpert:

I am preparing a lecture on American Primitive Art for the Chrysler Museum in Provincetown. I plan to make reference to two paintings in your personal collection. They are: "The Royal Psalmist", watercolor, and "The Man With Cloak" by J.B. Giles. Would you possibly have slides on these paintings? If you should, I would greatly appreciate borrowing them.

Very truly yours,

Martin B. Grossman

Martin B. Grossman

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July 7, 1967

Mr. Harry Krug
Department of Art
Kansas State College
Pittsburg, Kansas

Dear Mr. Krug:

Thank you for your letter and the brochure.

The Downtown Gallery has for many years concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been associated with this Gallery since the 1930's - or earlier. At this juncture, we do not anticipate making any additions to this roster.

However, with the many, many galleries now operating in New York, we are sure that you will have little difficulty in making the appropriate affiliation.

Sincerely yours,

Tracy Miller

Aleikhem's "Tevio, the Milkman" on which the American musical "Fiddler on the Roof" is based. Page 26 has a reproduction of a print from his folio on the Passover story, "A Small Goat".

45. Leonas A. Katinas was born in Vilnius in 1907. He became a teacher at Kainassky Art School following his graduation from there in 1935. From 1941 to 1945 he worked as an actor at the Shyalyaisky State Dramatic Theater. He completed further art studies in 1949 at the Vilnius State Art Institute. He had one-man shows in 1932 and 1958. His works have been sold in Germany and France. His most famous works are a series of landscapes of Aukstaitis, a triptych of Lake Silis, and a portrait of the writer, Venukis.

1. Henry R. Klebach was born in Riga in 1925 and is a graduate of the Kostromsky Art School. He has participated in Republic, All-Soviet, and foreign exhibitions. His favorite subjects are old cities which he renders in a broad, free-flowing style.

58. Valeri G. Kokurin was born in Vladimir in 1930. He had no formal art education. However, his works have been shown in regional Republic, All-Soviet, and foreign exhibitions. His paintings communicate a lyricism of Russian landscape and the unique beauty of ancient Russian architecture, feeling the expressiveness of architectural form and mass.

0. M. P. Konchalovsky was born in Moscow in 1906. He is the son of the famous painter, Pyotr Konchalovsky. As was true of his father, M. P. Konchalovsky is especially effective in painting still lifes. Since 1930 he has had a number of foreign exhibitions, including the United States in 1936.

. Baris I. Krylov was born in Zagorsk in 1931. He graduated from Moscow Art School in 1959. He is a graphic artist working in monochrome and other graphic techniques. His subjects are frequently based on Russian folklore which he transforms imaginatively. His works

have already appeared at exhibits in Germany, France, and Chile. His "Bazaar of Dagestan" is reproduced on page 27.

80. Laime P. Murnieks was born in Riga in 1922. He graduated from the Latvian Art Academy in 1953. His paintings were exhibited throughout the Soviet Union and in France, Germany, and Chile. Murnieks portraits and landscapes make an immediate appeal because of their simple but expressive imagery. His chroma is sparse, austere even, but chosen with a keen sense of aptness. The images are lyrical and are pictorially conceived. His beautiful painting of the "Ballerina" is reproduced on page 15.

144. Ernest Neizvestny was born in Moscow in 1925. In the 1940's he leaped to fame at home and abroad both for his powerful sculpture and for his fantastic allegorical drawings. His work has been described, illustrated, and analyzed in, among others, *Art in America* January, 1966, *Sunday London Times* November 6, 1966, and *Soviet Life* February, 1967. In international competition, he won the commission to do the sculpture for Dante's "Divine Comedy". His sculpture "The Earth and the Atom" was presented as a gift from the Soviet Union to President Kekkonen of Finland. Neizvestny had one-man shows in England and Yugoslavia. The front cover of this catalog shows one of his oils, the sculpture "Man with a Head in his Hands" is shown on page 6, and drawings are on pages 22 and 23.

141. Georgi G. Nisskii was born in Moscow in 1903. He graduated from the National Art-Theater Institute in 1930. He has done figure pieces, but he is primarily a landscape artist. His landscapes have a precision of draughtsmanship and a clarity of form. In some of them Nisskii introduces railroads or other forms of transportation for the sake of contrast to the flowing lines of the surrounding landscape. He received the prize of State Laureate of the USSR. Many of his works have been shown in other countries. He has worked in oils,

CHARLES ALFRED ROWE
133 Aronimink Drive
Newark, Delaware

PAINTING EXHIBITIONS,
GRANTS AND AWARDS:

17th Southeastern Exhibition, Third Prize, Atlanta
Museum of Art
Ninth Annual Mead Exhibition, Painting of Distinction,
Atlanta Museum of Art
Southern Methodist University Art Exhibition, First Prize
Beaufort Art Exhibition, First Prize, Graphics, Beaufort, S.C.
Special Aid Faculty Research Grant, University of Delaware 1966
Special Aid Faculty Research Grant, University of Delaware 1967
Faculty Summer Research Grant, University of Delaware 1967

Smithsonian Institute, Washington, D. C.
Art Institute of Chicago
Kansas City Art Institute
Cleveland Institute of Art
Miami Museum of Modern Art
Fine Arts Gallery of San Diego
Los Angeles County Museum
Dayton Institute of Art
Dallas Museum of Art
Toledo Museum of Art
Denver Art Gallery
Miami National Exhibition
Atlanta Art Association
Cheney Crowles Memorial Museum, Spokane, Washington
Norton Gallery, West Palm Beach, Florida
Chicago Arts Festival McCormick Place
Everson Museum of Art, Syracuse, N.Y.
Clemson University Invitational, Clemson, S.C.
Athens Art Museum, Athens, Georgia
Asheville Museum of Art, Asheville, N.C.
Fine Arts Center, Lynchburg
Collectors Gallery, Chicago
Macon Museum of Art, Macon, Georgia
New Center for Continuing Education, University of Chicago
Piedmont Exhibition, Mint Museum, Charlotte, N.C.
Greenville Museum of Art, Greenville, S.C.
51st Delaware Painting Exhibition
51st Delaware Drawing and Watercolor Exhibition
Fourth Regional Exhibition, University of Delaware
Fifth Regional Exhibition, University of Delaware
Sixth Regional Exhibition, University of Delaware

One-man Exhibition, Stephen Jackson Gallery, Centerville,
Delaware 1966

Drawings and paintings are represented in numerous private
collections throughout the United States

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KANSAS STATE COLLEGE of PITTSBURG



66762

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June 30, 1967

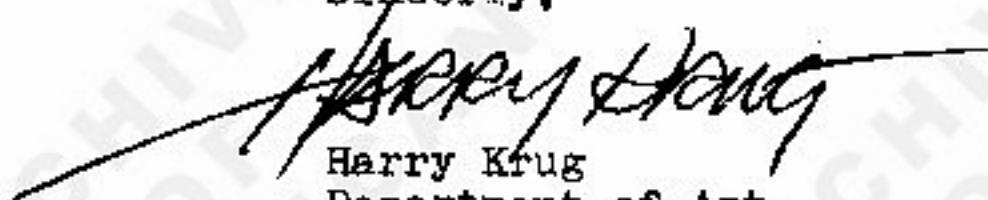
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir,

As a printmaker I am interested in knowing whether or not your gallery handles contemporary American prints and if so, would it be possible for me to send to you a few of my prints for your perusal and possible sale through your gallery.

Please find enclosed a brochure with a brief exhibition record.

Sincerely,


Harry Krug
Department of Art
Kansas State College
Pittsburg, Kansas

HK/cd:enc.



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DORE SCHIARY
SIMON H. SCHEUER

HARRY SCHERMAN
ALBERT SCHIFF
JOSEPH SHALOM
MRS. REBECCA SHULMAN
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MICHEL N. YARDNEY
MAX E. YOUNGSTEIN
SAMUEL J. ZACKS
RICHARD ZEPSEK

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Chicago, Illinois 60603
Tel.: (312) 726-4672

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Tel.: 58211-2 Cable address: KERAM

Canada-Israel Cultural Foundation
2 Carlton Street
Toronto, Ont., Canada
Tel.: (416) 366-8819
4840 Cedar Crescent
Montreal, Que., Canada
Tel.: (514) 738-3189

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North Texas Museums Resources Council
3501 Camp Bowie Blvd., P. O. Box 2365
Fort Worth, Texas 76101 (817) 738-1933

July 3, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I was in the New York area last Friday, and didn't get the message to call the office until after things were closed. By the time I got home and received the message to call you, it was 1 a.m. Saturday (your time) and I was not about to call you then. At any rate, I am sorry not to have gotten in touch.

Friday was spent at the Bell Labs in Murray Hill, New Jersey, from early a.m. until 5:15. By then I had to dash for the airport - only to be delayed for ages there.

Glad to learn via your letter to Mitch that you can come down. The tenth is perfect and we look forward to seeing you. I will call on Wednesday, as I suspect you are in the country now.

Best regards.

Cordially,

Rich

Richard A. Madigan
Director

RAM:gk

I'll plan on meeting you at the airport.

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July 7, 1967

Mrs. Joseph Rosenfeld
3660 Grand Avenue, Apt. 340
Des Moines, Iowa 50312

Dear Mrs. Rosenfeld:

Although the Gallery is closed during July and August, I come in one or two days weekly and found your message regarding the Sheeler.

POWERHOUSE was painted by Sheeler in 1943 and from time to time he withheld a painting, in this case presenting it to his wife as one of his favorite examples. We borrowed it for the Retrospective Exhibition of "83 works honoring his 80th year", held under the title of THE QUEST OF CHARLES SHEELER at the University of Iowa from March 17 to April 14, 1963. It was subsequently returned to Mrs. Sheeler who, shortly after his demise in 1965, delivered all the work she possessed to the Gallery, because his will indicated that I was to take charge of all the art in the home, including not only his own work but also other artists' examples which he owned. Mrs. Sheeler gave me permission to sell whatever I wished and she is now desperately ill in the hospital. Therefore - since we had practically no unsold paintings or drawings in our possession - I decided that it was justifiable to sell for the widow.

Since I know the painting and actually saw him working on it and we are considered responsible and knowledgeable about all the work produced by our artists at any time within the past 41 years during which we have been in operation, you may consider this authentic as well as one of Sheeler's most important paintings. We will assume any responsibility required in this respect.

I hope to see you when you are next in New York. I so enjoyed meeting you.

Sincerely yours,

EGH/tm

P.S. While Sheeler had this framed to his liking, we will be glad to allow you \$50. if you would prefer another mat and frame.

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6 July 1967

Mrs. Edith G. Halpert
465 Park Avenue
New York City 10022

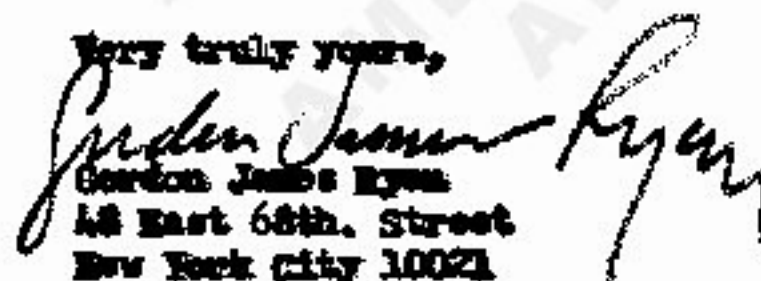
Dear Edith,

Apparently the big misunderstanding is that I do not do interior design...I use to, but some time ago. My major interest is promoting women's fashions for the Dupont Company and Allied Chemical Corporation.

When you called as a friend of Donald's I saw you. I mentioned at the time that I could be of no help to you. You insisted that I could. I felt then that I would help you. That is when the misunderstanding started. You really don't need my services but those of a professional shopper.

My fees are normally high and my time is usually limited (Donald can attest to this). I am deeply sorry for all the misunderstanding. As per your request, I submit a revised invoice.

Very truly yours,


Gordon James Ryan
48 East 68th. Street
New York City 10021

We are busy as usual with plans for our opening and feel that it will be a most important and significant event in the history of American art.

My love to you,

DM—

Mr. Chelland

July 5, 1967

Santini Brothers
447 West 49th Street
New York, New York

Gentlemen:

Would you be good enough to make a note for your records that we will be closed to the public in July and August. However, should you have a delivery to be made here, it will be necessary to telephone ahead to set up an appointment and be certain that someone will be here to receive the shipment.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

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CEDAR RAPIDS ART CENTER 324 THIRD STREET S.E. CEDAR RAPIDS, IOWA 52401 TELEPHONE 364-3512

July 21, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City 10022

Dear Mrs. Halpert:

In celebration of the first anniversary of the opening of the Cedar Rapids Art Center, a series of exhibitions of important 20th Century American artists and art movements has been planned.

Because of the continuing influence of the art of Charles Sheeler on many different trends in contemporary art, we wish to honor him with a retrospective exhibition. The dates of the exhibition are October 22 through November 26, 1967. We plan to have approximately twentyfive paintings and ten graphics and a catalog in which many of the works will be reproduced. In this connection I ask if you would kindly consider lending us your "Red Tulips", 1912, "Plum On Plate", 1910, and "Tree In Landscape", 1947, by Sheeler. The Center will, of course, pay all expenses of transportation and insurance.

Complimenting the Sheeler Retrospective, and in an adjoining gallery, will be an exhibition tracing the development of American painting from Precisionism of the Twenties to the Hard Edge School of today.

The Center is of class "A" construction, fireproof, temperature and humidity controlled, and electronically guarded. Because the Center is so new and you may not yet be familiar with our facility, I have included a set of photographs of the building.

I sincerely hope that you will favorably consider this request and let us have your Sheelers for the exhibition.

With many thanks in advance.

Sincerely,

Donn L. Young
Director

DLY:pl

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July 19, 1967

Mr. Charles E. Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri 63105

Dear Charles:

Despite the fact that the Gallery is officially closed during July and August, part of the staff and I spend several days per week in this den of iniquity.

Apologies, I must correct you in reference to your statement to the effect that I don't distress easily - and the inference that this "happens over and over in my life". For your information, it occurs most infrequently but we still prefer to give new buyers an opportunity to see works of art in their own environment before making a final decision, unless they are very experienced collectors.

As a matter of fact, I liked Mr. Shapleigh very much and of course you know you are one of my favorites in the art field. And so, I will be delighted to send you some more items on approval. As it is difficult to top OUT THE WINDOW, I found a prize package which I have hoarded for a good many years. This is a combination deal comprising one hand-painted oil and wax emulsion on canvas and five watercolors. The latter were separate loose-leaf sheets which I found in the Dove sketchbook which his widow turned over to me about three years ago, which I plan to have published in facsimile (including color) to distribute to art schools throughout the country as an example of an artist with a personal image who forecast his future forms, which reappeared much later without reference to the earlier studies. I finally decided to make a unit of these to be retained as such. The other combination of this type - but an entirely different subject - was purchased as a unit by the McNay Art Institute in San Antonio some years ago. There are two other photographs included. The pertinent data appears on the reverse side of each and the prices are listed below, subject to a 10% discount to the Museum.

If you are really coming East before September 1st, do let me know in advance so that we can make a date either in New York or Connecticut.

A bientot,

ROH/tm

SEA GULL MOTIF	\$7000.
WATER SWIRL CANANDAIGUA OUTLET	\$9000.
STOVE PIPE	\$5500.

July 27, 1967

Mrs. Stephen A. Stone
180 Elgin Street
Newton Centre 99, Massachusetts

Dear Sybil,

It was good to hear from you, and I am grateful that you passed on the information to me, as we try to keep our archives up to date in regard to work and ownership.

Frankly, I think that in your case it would be somewhat redundant to have both paintings in your collection instead of adding another artist.

In any event, I will give you what I consider a fair sales figure: \$3500.00 - 4000.00. If you are not purchasing it I would be prepared to pay \$3500.00, which would allow a small profit for the gallery, but what is more important -- it will be placed in the appropriate collection.

What other artists on our roster does this collector own? I would be interested to know. Incidentally, is the name Barclay? Our photo book has the name written so badly that I can't quite make certain, and since we transfer the purchase invoices to our files in storage I have not had an opportunity to ascertain the correct name.

I am most grateful for your invitation and wish it were possible for me to accept it as there is nothing I would prefer more -- not only because I need a vacation desperately but also because it would be a delight to see you and Steve.

With affectionate greetings to you both,

As ever,

June 29, 1967

Dr. Joseph Sloane, Director
Aekland Art Center
University of North Carolina
Chapel Hill, North Carolina 27514

Dear Dr. Sloane:

In going through my correspondence before leaving for my vacation when the Gallery closes officially Friday, June 30th, I found a letter indicating that Robert Schlageter and you were planning to be in New York in October with the idea of selecting an exhibition which we had previously discussed and that there would be a much earlier visit to make the specific selection.

I am writing to you at this time to advise you that we have been called upon by museums throughout the country for exhibitions devoted to work by the older artists on our roster and are working out a careful schedule so there will be no conflict in dates, etc. While the Gallery will be closed, as I mentioned, I will probably come in from my Connecticut home for a day or two each week and will be glad to make a special appointment with you while the Gallery is closed, so that you will have a broad choice for the exhibition you are planning next Fall. Won't you please write me soon so that I can work out my schedule accordingly and make sure that you have outstanding examples by each of the artists on your list.

It will be nice to see you and, while the city is pretty hot during the summer months, the Gallery is air-conditioned and very comfortable.

Best regards,

Sincerely yours,

EGH/tm

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July 17, 1967

Mr. Kneeland McNulty
Curator of Prints and Drawings
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania 19101

Dear Mr. McNulty:

In Howard Rose's absence I am answering your letter regarding the photographs you requested. Although the Gallery is closed during July and August, I manage to drop in occasionally to take care of the urgent incoming mail. Unfortunately, our photographer is away at this time, but since my secretary will be at the Gallery for a few days next week, I hope we can locate a substitute to take care of the prints you requested.

Meanwhile, I will also communicate with Ben Shahn regarding the exhibition in Denmark. It would be of great help to me if you could send a copy of your final list, including those you are borrowing from museums and collectors as we are deluged with requests for one-man and group exhibitions and it is imperative to maintain a complete record of the specific works as well as the exhibition dates, etc.

Thank you for your cooperation.

Sincerely yours,

EDH/tm

July 19, 1967

Mr. Mitchell Wilder, Director
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas

Dear Mr. Wilder:

Are you getting tired of hearing from me? I am trying to clear up as much as I can before I go on vacation as I don't want to leave stacks and stacks of paper work for Mrs. Halpert to face on her return.

I have the enclosed bills for her fare and Nathaly's and, since I know that the latter gave the refund portion of hers to the Museum, I am led to believe that you-all are paying these. If I am wrong, my face will be red (even with my cowboy hat screening the sun).

I know that one of the first matters Mrs. H. will deal with the next time she comes into the Gallery is your most impressive letter. As far as I know or can tell from the calendar, your projected visit on August 14th will be suitable as well as most welcome. However, I will let her give you final confirmation of that date when she writes to you.

Please tell Dick that I will try to arrange to be photographed in my hat, but only if he plans to have it made up into postcards to be distributed by the Carter Museum.

Best regards.

Sincerely yours,

Tracy Miller

July 17, 1967

Mr. George Perutz
Schwabach, Perutz & Co., Inc.
1610 Cotton Exchange Building
Dallas, Texas 75201

Dear Mr. Perutz:

I finally managed to get to Texas last Monday and rushed through a very interesting project in Fort Worth so that I could see a few friends in Dallas. Before leaving Fort Worth, I phoned your home, but there was no reply. I stayed with the Nashers overnight and tried to reach you several times - unsuccessfully. This was indeed a disappointment as I was looking forward to a visit with you, to meet your family, and to see my favorite Dove in its present environment. As I had an urgent meeting in New York the next afternoon, I was obliged to take the early plane (9 a.m.) and be in town to sign the final papers on the sale of my apartment at the Ritz Tower, from which I moved several months ago. I deeply regret having missed you.

The Gallery is closed - as usual - during July and August, but part of the staff and I have to be on duty to take our annual inventory and send reports to all the artists. If you should be coming up to New York, a few days notice would be sufficient for a specific appointment. In any event, I hope to see you in the near future and also hope that some miracle will occur whereby I can arrange to make another trip to Texas before the hectic period at the Gallery commences. Strangely enough, despite all the accent on what I call "art which is merely temporary" as opposed to that which is contemporary, we are deluged by museums and scholars who are concentrating on the first half of this century. As a matter of fact, we are scheduled for so many exhibitions that pretty soon I will be obliged to hire Stein to paint duplicates for us to fulfil all the commitments we have made.

Do let me hear from you soon and let me know when you plan to come up North.

My very best regards.

Sincerely yours,

EGH/tm

RICHARD TITELMAN 3507 BAKER BOULEVARD ALTOONA, PENNSYLVANIA 16602

July 7, 1967

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In going through my files the other night, I came across your May 31, 1966 letter to me which was in reply to my letter to you about Penn's Treaty with the Indians.

I had sent you a color photograph of the painting, asking you about it. You then replied in your May 31 letter.

My point is that you overlooked returning the color photograph. Since it's the only one I have, I'd very much appreciate your sending it back to me as soon as convenient. If you still have it in your files.

Cordially yours,

Rich Titelman
Richard Titelman

en

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X
July 5, 1967

Miss Natalie Siegel
Picture Research Editor
Western Printing and Lithographing Co.
850 Third Avenue
New York, New York 10022

Dear Miss Siegel:

I want to acknowledge your letter of June 30th.

However, the Gallery is closed during the months of July and August and Mrs. Halpert is away. If I see her before we reopen in September, I will bring your letter to her attention. Otherwise, she will be in touch with you after Labor Day.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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July 21, 1967

Miss Diana Hamilton
Smithsonian Institution
Washington, D. C. 20560

Dear Miss Hamilton:

In response to your letter, I can refer you to Dr. David Scott and the curators of the various art divisions at the Institution, who are familiar with the records we maintain.

We have books containing photographs of O'Keeffe paintings both sold and unsold as well as a collection of catalogs which contain color reproductions, which we make available at the Gallery to a few institutions.

The Gallery is closed during July and August, but will reopen directly after Labor Day.

Sincerely yours,

EGH/ta

or to publishing information regarding sales transactions, senders are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

7-17-62

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

On commission from the Zim Lines, Tamayo executed two giant murals on specially processed canvas that could be rolled up for shipping without disturbing the art. Each is 21 feet long by 18 feet high. Together they depict the reclamation of the desert, Israel's greatest single achievement in sixteen years of statehood.

The two face each other across the 82 foot width of the Hava Nagilla lounge, one representing the parched arid Negev region in hot reds, orange and brown, the other, the lush Sharon coastal plain, the heart of Israel's citrus belt.

This is a serious theme for a room designed for dancing and general merriment and perhaps it was selected just for that reason. The same applies to the Ben Shahn works, two 33 by 7½ foot mosaics which adorn opposite walls of The Tavern.

Shahn is a profound humanist and often embodies his ideals in his art. The SHALOM mosaics were designed in his studio at Roosevelt, New Jersey. Eleven-foot prototypes were air freighted to France where the painstaking task of building them was accomplished by craftsmen in a workshop set up on the grounds of a chateau near Chartres. More than 100,000 tiny stones were cemented by hand. One of the mosaics, "The Tree of Life", carries this quotation from Maximus of Tyre, a philosopher of the 1st century, A.D. :

"Let men know what is divine. Let them know; That is all. If a Greek is stirred to the remembrance of God by the art of Pheidias, an Egyptian by paying worship to animals, another man by a river, another by fire. Have no anger for their divergences. Only let them know. Let them love, Let them remember."

Shahn is also represented aboard the SHALOM by a heraldic treatment of the Hebrew alphabet in the form of a tapestry woven by hand in black, blue, green and jade.

Pigeon Vole
Chaufour-les-Bonnieres 78
FRANCE
21st July 1967

The Downtown Gallery
265 Park Ave.
New York City
U.S.A.

Dear Sirs:

Would you please be kind enough to tell me if you would be interested in authenticating the picture within the photograph which I send you under separate cover. I have compared it favorably with "the Geranium" by MAX WEBER as to brush strokes, the pinnacles to the left with white spot, the dog's head within the shape of the tree, the position and strokes of the bright (it is yellow) reflection on the water with the geraniums, etc.

It will need minor restoration, since it had previously been insensitively cleaned.

Many galleries, I know, do not authenticate. However, if you see it a possible Weber, do authenticate, and consider it worthwhile, you may see it in New York. It may be too much of a study to be very valuable, but it would be a pity to leave it stored in N.Y. if it is.

P.S. Please excuse my "rushed" letter.

Sincerely,
James Stuckey
JAMES STUCKEY

June 28, 1967

Mr. Nick Grippi
72-10 37th Avenue
Jackson Heights, New York

Dear Nick:

Our accountant has just called my attention to the fact that the \$300. you borrowed on November 3, 1966 has not been repaid - nor have you done any work for us other than one small job for which we paid promptly. Thereafter we could not reach you to have you do any additional framing.

Will you therefore be good enough to send us a check to repay the debt. I will appreciate your prompt attention so that the accountant will not bother me any more.

Sincerely yours,

EGH/tm

Via Registered Mail
Return Receipt Requested

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[OPERATING UNIT OF WESTERN PUBLISHING COMPANY, INC.]

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June 30, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Alpert:

I am presently doing picture research for an encyclopedia of music, written by Norman and Ruth Lloyd, to be published by Golden Press, Inc. in 1968.

I would very much like to include a picture which I have seen credited to your organization in the Italian series of books about music history entitled "Storia della Musica" Frattelli Fabbri Editori.

The picture in question is the Ben Shahn drawing of Louis Armstrong singing. I have enclosed a negative photostat of it for your reference.

Can you send me one black and white glossy print of this picture? I would also like to know what your charge will be to reproduce it in our book.

I thank you in advance for your attention to this matter and I look forward to hearing from you soon.

Yours truly,

Natalie Siegel

Miss Natalie Siegel
Picture Research Editor

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July 25, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

I am writing to request your formal permission to reproduce the gouache by Ben Shahn entitled "The Lowell Committee". It was done in 1931-32 and was photo-copied by Time Inc. at the 1947 exhibition at the Museum of Modern Art.

We are planning to reproduce it as a marginal illustration accompanying a text chapter in our book, New England. This book will be the fifth volume in our series on the regions of the United States. The text is being written by Joe McCarthy.

I assume the credit line should read "courtesy the Downtown Gallery." As the book is closing rapidly, I hope to hear from you as soon as possible. I am still awaiting word as to whom it currently belongs.

Thank you for your help.

Sincerely,

Vicky Thompson

Vicky Thompson
Researcher

Yes -

~~Collection~~

Collector of Mrs. Patricia Healey
240 East 76th St
NY

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being handled thru a third party
and if necessary, I would want
to use your letter as the basis
of my offer.

Have you been spending time
at Newtown or are you still
plugging away in the gallery?

We'd still like to have you
come to the Cape to visit us
and to see our house. Any
chance of your doing it?

Please return the slide to
me as I must return it.

Fondly,

Sybil

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022



July 24, 1967

Mr. Sam Wagstaff
Wadsworth Atheneum
Hartford, Connecticut

Dear Mr. Wagstaff,

Some years ago Mrs. Halpert bought from the Wadsworth Atheneum a number of portfolios of silkscreens, published by the museum in a limited, numbered edition, and containing the work of such artists as Davis, Stella, Ortman, etc.

Could you give us some idea of the current value of these portfolios? Thank you.

Dear Mr. Rose - I would think that
the value would be between
\$150 & \$200. They are sold
out. We are at present selling some sets
priced at \$15 each. Betty Parsons Gallery has
some left, as I remember they told us they
had put the price up to \$200.

Sincerely yours,

Howard Rose

Howard Rose

DAVIS • DOVE • KUNITOSHI • G. L. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO

WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

Jiminy Jones Kunst

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on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 29, 1967

Mr. Sam Canteley III, Vice President
The First National Bank of Fort Worth
Fort Worth, Texas 76101

Dear Sam:

I have just advised Mitch Wilder that I am planning to be in Fort Worth on the 10th or 11th of July. The moment I arrive I will call you and hope you and Betsy will join me for a drink or whatever during my short visit there. It will be a great treat for me to see you-all again. Meanwhile, my very best regards.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Art and the U.S.S.R.

In Post-Revolution Russia of 1918, Soviet artists of every school were as active as they had been before the Revolution. Vasnetsov, Repin, Benois, Sarian, Chagall, Falk, Goncharova, Malovich, Tatlin, Rodtchenko, Lissitzky and many others were painting and exhibiting as much as the troubled condition of the country permitted. About the time that Stalin replaced the deceased Lenin, a number of the internationally prominent artists left the USSR permanently. Others made occasional trips abroad but eventually returned to their homes.

For more detailed information will be found in the specific biographies of some of the individual artists participating in this exhibition. For more general background, the books and articles by Camilla Gray and Louis Lozowick are recommended.)

After 1920, a demand arose for "Washington Crossing the Delaware" type of patriotic art. The people also wanted art which showed the density and beauty of the country which they felt now belonged to them rather than to Czars. The most popular Russian artists became the Russian version of Frederick Remington, John Rogers, and Andrew Wyeth. The Soviet museums, the workers organizations, and the public in general wanted a realistic rendering of their recent history, of the growth of the country, of its heroes. Although other arts continued to function, it was the realists who cornered the domestic sales market.

Although it was possible during certain periods to generalize about art selected for State museums or cultural exchange programs, no actual expert could ever generalize about the works being produced by the 65,000 artists throughout the Soviet Union. The Soviet Union stretches from West to East further than the distance between New York and London. It encompasses approximately the northern half of two continents.

The largest of the 15 Soviet Republics is the Russian Federated Republic with approximately 130 million people. This Russian Fed-

erated Republic has States divided into nationality units such as Finnish, Mongol, or Turkish.

Then there are 14 other Soviet Republics. Each of these has a separate nationality and traditions and at least one border which is not contiguous with the other Republics of the USSR.

As Kurt London noted in his 1938 book "The Seven Soviet Arts", "Very interesting is the development of painting in the national republics. From here strong original talent should be expected in the years to come."

While each in its own way is effective, there is as great a difference between the bright yellows in the Armenian landscapes of Papikian and the color contrasts of the Lithuanian Shvazhas as there is between the portraits of the Latvian Murnieks and the Uzbek Volkov.

More recently, as discussed in Harrison Salisbury's book, "Russia", there has been a certain relaxation which makes it possible for many varieties of artistic expression to be shown and sold. We have been given complete freedom to bring art experts to USSR from the USA and other countries to assist in the selection. We have received full cooperation of Novoexport and the U.S.S.R. Ministry of Culture.

A conscientious effort has been made to limit the selection to artists who are sufficiently gifted so that their works are already known in several countries, are represented in collections of leading museums, or warrant the expectation of such recognition in the future.

For this initial exhibition, the primary objective has been to earn the favorable recognition for Soviet paintings, graphic arts, and sculpture that has been accorded its music, ballet, and literature.

This catalog is merely a sampling of the outstanding quality of the art available through this show. It includes alphabetically arranged brief biographies of some of the currently more prominent artists.

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27318

July 20, 1967

Mrs. Edith Gregor Halpert, Director
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Dr. Sloane and I shall be at the Downtown Gallery at two (2) p.m.
on Tuesday, July 25th, 1967.

We both look forward to seeing you then.

Sincerely,



Robert W. Schlageter,
Associate Director
Ackland Art Center

RWS/rj

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.



July 6, 1967

Mr. Bradley Smith
~~Assistant to the Director~~
~~Shelburne Museum~~
Shelburne, Vermont 05482

Dear Bradley:

I was delighted with your letter and I am looking forward to my visit (with my friends) to Shelburne the latter part of this month.

To date I have spent exactly three days in Newtown (Connecticut) where the environment changes my mood entirely and creates a sense of relaxation almost equal to a visit to Shelburne. I certainly will let you know sufficiently in advance so that you will have time to give us a guided tour and also so that I may see the Memorial Building which Electra Webb had envisioned and which I am sure represents another established dream in her life.

Thanks for the kind remarks about my "tribute" to Electra Webb.

I anticipate the visit with you and, as I mentioned before, will advise you well in advance.

Best regards.

Sincerely yours,

EGH/tm

*Lindero
Aug 11-23*

*Just say
L. Bell*

SCHWABACH, KEMPNER, PERUTZ, INC.

NEW YORK OFFICE:
30 EAST 42ND STREET
NEW YORK, N. Y. 10017

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July 25th, 1967

Mrs. Edith Halpert
465 Park Avenue
New York City, New York

Dear Mrs. Halpert :

Thank you very much for your nice letter. I held up answering pending my being able to send you a photo of the Dove in our new wing, which has finally now been more or less completed. The enclosed photos are not very good but they will at least give you an idea. To the left of the Bluemner is a Hartley, and on the far wall Burchfield.

We are really extremely sorry and most disappointed that we missed you when you were here, the telephone company cleverly installed all of our new phones just during the time you were here in such a manner that the phones would not ring ! It took us three days to find this out, for a while we thought we had no friends left. Next time you are anywhere in our area I will be more than glad to pick you up, and I hope you will spare us the time to have dinner at our home. We also now have a guest room so we would be delighted to have you stay overnight or as long as you wish. If you cannot reach us at home, please call at the office RI 7 7007.

There are no immediate prospects of our coming to New York this summer or fall, we are very busy finalizing the construction on our home and we just cant leave as long as all the workmen are around.

The Dove is now practically paid for, and when you have time some day please let me know the status of the Stella I saw in your gallery, if it is available I would like for my wife to see a photo of it if you have it, or maybe the painting could be forwarded to us some day so she can see it.

Some day we also have to try to get a Shahn from you, perhaps you let us know if you think something suitable for us is available.

Its nice to hear that you are being deluged for first half of this century examples, Ive loved it for years.

I hope you have a very pleasant summer and please do let me hear from you.

My very best regards,

Sincerely yours,

Not to publishing information regarding sales transactions, secretaries are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of death.

JUNE MOUNTAIN
GREAT BARRINGTON
MASSACHUSETTS

July 3, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith,

July 21 Thank you very much for your kind letter of June 27. If I may see you on ~~Friday~~^{Friday} at about 4:30 p.m. I would be in Redding over Saturday and I could also come at the same time on Saturday if that would be more convenient for you. If I do not hear from you I will appear on Friday.

We will discuss the structure of the show and even if we do not share it with another museum the University expects me to organize a major exhibition - this does not mean a huge exhibition but a cross-section of the most important paintings covering the various periods. Anyhow I'm so much looking forward to talk it all over with you and to see your charming house which I remember so well although it is years ago. I hope Margaret will be back from her annual meeting at the Marine Museum at Mystic - she is on the Board of Directors and her father was among the founders - I wonder whether you knew it.

Many good wishes from Margaret and love from

Ma Story

Tel 1-413-528-1857

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July 7, 1967

Miss Eva Lee
450 Great Neck Road
Great Neck, L.I., N.Y.

Dear Eva:

It was most thoughtful of you to send me the sleep mask, which I will take along on my trip. I am also grateful for the World House invoice legend - and the material regarding the Shahn.

I am skipping the coming weekend in my favorite house in Newtown, as I have to leave on a business trip on Monday and have too much to do here to make it worth the schlep to and from the country.

I hope to see you in the near future.

With best regards,

As ever,

EOH/tm

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COLLEGE OF FINE AND APPLIED ARTS

University of Illinois, Urbana, Illinois 61801

Telephone: Area 217, 333-1661

13 July 1967

Mrs. Edith Halpert
Downtown Gallery
1465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

I am preparing for the press a book on contemporary American art, and I want to include reproductions of two works which we obtained through you for two of our exhibitions at the Krannert Art Museum. They are Ben Shahn's "It's No Use to Do Anymore," and William Zorach's "Contemplation," which were in the 1963 and 1965 shows.

I have photographs of both of these works, but I don't know their present ownership. Can you supply me with this information, so that I can ask for permission to reproduce them? I shall be most grateful for your help.

I hope you have gotten affairs in the gallery organized so that life is a bit easier than it was when I last had an opportunity of talking with you! With all good wishes,

Very sincerely yours,

Allen S. Waller

Allen S. Waller

asw:ea



UNIVERSITY
OF ILLINOIS
CENTENNIAL
YEAR 1967-68



**Famous Artists Course
for Talented Young People**

June 30, 1967

Mrs. Stuart Davis
15 West 67th Street
New York, New York

Dear Mrs. Davis:

We are preparing new teaching textbooks for the Famous Artists Schools and would like very much to obtain permission to include three works of art by Stuart Davis.

They are as follows:

Rue Vercingetorix

Paris No. 3

Portrait of a Man

I am enclosing photostats for your identification. We will, of course, be pleased to use a credit line with each.

We would also appreciate it greatly if you could supply us with an 8" x 10" black and white matte photocopy or a glossy photograph of each work that would be suitable for reproduction. If there is a charge for this, please bill us.

Unfortunately, we are pressed with an extremely tight deadline and would be most grateful if you could give us an early reply. Thank you for your cooperation.

Sincerely,

Eileen D. Fox

Secretary to Mr. Jack Warren, Art Director
Research and Development

Enclosures/3

Albert Dorne, Founder
(1884-1966)
Norman Rockwell
Al Parker
Sam Stahl
Steven Dehance
Jan Whitcomb
Robert Fawcett
Peter Heick
Austin Briggs
Harold Van Sledright
George Elwell
Fred Luskens
Bernard Fuchs
Bob Peak
Tom Allee
Lorraine Fox
Franklin McNeen

Ben Shahn
Doris Lee
Dong Kingman
Arnold Blanch
Adolf Gehr
Fletcher Martin
Will Barnett
Byd Solomon
Julian Levi
Joseph Hirsh

Milton Caniff
Al Capp
Dick Cavalli
Whitney Darrow, Jr.
Rube Goldberg
Harry Harlowson
Willard Mullin
Virgil Parich
Barney Tobey

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E. A. Anderson was born in Riga in 1929. In 1956 he graduated from the Art Academy of Latvia. His oils have been shown in the 1-Soviet Exhibition, the exhibition "25 years of Soviet Latvia", and at exhibitions of other Soviet Republics, England, Czechoslovakia, Sweden, Poland, New Zealand, Rumania, China, and Brazil.

3. Jonas A. Cheponis was born in Vilnius in 1926. He graduated from the Lithuanian Art Institute in 1951. His oils have been exhibited in the All-Soviet Art Show, shows of several Soviet Republics, and have been represented at art sales in four other countries. His painting, "Restless Day", is reproduced on top of page 10. Art critic, Donald Key said that "Restless Day is a Fauvistic composition, similar to the French school of wildly colorful art that flourished at the turn of the century."

Leopold Dzadzamidze was born in Tbilisi in 1922. He graduated from the Georgian Art Institute. He has participated in many Soviet and foreign art exhibitions. His paintings are primarily of the bloom of Georgia. They are filled with emotion and are distinguished by an energetic painting manner. His oil, "Autumn", is reproduced on top of page 11.

Robert R. Falk is one of the great 20th Century painters. He was born in Moscow on October 27, 1886, and died in 1958 after a long illness. He was a pupil of Valentin Serov and Konstantin Somov.

Falk was one of the most prominent contributors and, along with Shchukov, Lentulov, and Piotr Konchalovsky, one of the four founders of the "Knave of Diamonds Society". Contributors to their exhibitions included Kandinsky, Larionov, Goncharova, Malevitch, Gleizes, and Lhote. "Man with a Red Necktie" is on page 2.

William Gray, in her book "The Great Experiment: Russian Art",

wrote: "His work was always more indebted to Cezanne than to Matisse. His subjects were likewise portraits and still-lives. There is, however, a Jewish melancholy and intensity which differentiates his works from the rather superficial and immature work of his 'Knave of Diamonds' colleagues. The sensitive manipulation of planes of colour in dry, quiet tones and insistent rhythm of brush stroke removes his work from the rather-provincial level of the group as a whole."

Falk lived in Paris and Corsica from 1928 to 1937. He had many exhibitions there and in five American cities. He was one of the few such painters who rejected the wealth and fame offered in America and Western Europe and instead returned to Russia with his best paintings. These superb works of art were personally shown to Louise and Henry Carlsruh by Mrs. Falk's widow. Because the paintings are tied so closely to Mrs. Falk's memories, relatively few of them have been made available to collectors.

Katherine Kuh, in the Saturday Review of August 24, 1963, wrote about her trip to see the "Art in the Soviet Union". Pages of the article are primarily devoted to the fact that few people would talk frankly with her, and she was not allowed to see any of the modern work. This was probably due to wariness in Russia at a time of political changes plus personal reactions. For example, she wrote, "I think of the 39 year old sculptor Ernst Neizvestny, whose work I am unable to judge since no evidence of it was anywhere to be found, nor was he." However, she did try to talk with the Russians about "..... the moody, expressionist canvases of Robert Falk, who died five years ago and who was conspicuous for having never knuckled down to the powers that be. —"

129. Moisei A. Feigin was born in Moscow in 1904. He graduated from the All-Soviet Art-Theater Institute in 1952. His works are

UNIVERSITY OF DELAWARE
NEWARK, DELAWARE
19711

DEPARTMENT OF ART



July 5, 1967

Director
Downtown Gallery
465 Park (Ritz Concourse)
New York City, New York

Dear Sir:

I am writing to you about the possibility of your handling my drawings and paintings in your gallery. I know that this type of request is an everyday occurrence for you; however, since I have been painting and drawing for a number of years and exhibiting extensively throughout the United States, I now feel that a representative in New York would be desirable.

I am enclosing a brochure from my last one-man show which contains a short biographical sketch. I would like to either show you original works, if you so desire, or I can send you colored slides of a number of pieces. Since I have not exhibited in New York City, it is not likely that you are acquainted with my work.

I am presently painting under a summer grant sponsored by the University of Delaware, and it would be possible for me to come to New York, at your convenience, to discuss this further. I hope that you will be able to schedule such a meeting.

I will be looking forward to hearing from you in the near future.

Sincerely yours,


Charles Rowe

CR:pa

Enclosures - 2

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

SCULPTURE SUCH AS WEATHER VANES,
CEILING SCULPTURE FIGURES, CAROUSEL
FIGURES, AND FINE EARLY WORKING
DECAYS.

WOULD YOU BE ABLE TO SUPPLY
ANY OF YOUR CATALOGUES? I'VE
LOST EXHAUSTED MOST OF THE WRITTEN
MATERIAL I'VE BEEN ABLE TO FIND.

AND LASTLY, WHAT ARE YOUR
GALLERY HOURS DURING AUGUST?
NOW, I DON'T SEE MUCH CHANCE
OF GETTING TO NEW YORK, BUT I'D
LIKE TO KNOW THEM JUST IN
CASE.

Sincerely,
E. L. Fuller, Jr.

P.S. MIGHT YOU HAVE ANY CHOICE
SMALLER PIECES AT PRESENT?

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

July 25, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

My dear Edith:

Janet and I are back in Washington after a great trip to Canada, Expo and Michigan. I was especially interested in the two major art exhibitions at Montreal, one at the museum was called "Artists of the New World", a very thorough show from the Conquistadors up to 1867 and the Expo exhibition, a magnificent presentation of European art from all periods. I do hope that you will have a chance to see Expo as I know you would enjoy the whole lot.

I am pleased to hear that you are at last in your new apartment. I am anxious to see it. I know that it will make life much easier for you and you can forget about all the keys and people pinching cigarettes. It was nice that Natalie could go to Texas with you as I feel sure she enjoyed the trip. Judging from our last conversation it sounds as if you are doing too much and I am pleased that you are going to cut down somewhat.

As I said we both would love to drive you up to Newtown from New York. Just name the date--but if the trip sounds complicated I shall be happy to come to New York to settle the Folk Art Show. I don't want to in any way make it uncomfortable or difficult for you about Newtown, so New York is just fine with me.

F

June 27, 1967

Mrs. Melvin Antell
YM-YWHA of Essex County
255 Chancellor Avenue
Newark, New Jersey 07112

Dear Mrs. Antell:

While we are eager to cooperate with you, I am quite sure that Mrs. Davis will not agree to lend the only painting dated 1963 which she withdrew from sale and asked us to return to her in the near future. However, we might be able to borrow another example from a private collector for your exhibition.

I have not been able to contact Rattner to ascertain whether he was associated with the W.P.A. Program, but if you have evidence that he was, we will of course send you an example of his work as well as Kuniyoshi's.

The Gallery will be closed during July and August, but if you send us the forms, we will make sure to have them filled in in time to mail them during the first week of September.

Sincerely yours,

EOH/tm

P.S. I have just now talked with Rattner and find that he was not connected with the W.P.A. in any way.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

The American Academy of Arts and Letters



633 WEST 155 STREET
NEW YORK, N. Y. 10032

June 28, 1967

*Pick up
Nov. 1*

Dear Edith:

Thanks so much for your letter of June 27. I am delighted that you will take care of sending us a drawing by Ben Shahn for our November exhibition. I have no special forms to send you other than the letter and slip I mailed to you on June 20, giving you the pickup date, size of picture, etc. (I enclose a duplicate copy.)

From the list of past and present artists represented by you, the following were or are members: Kuniyoshi, Rattner, Shahn, Sheeler, Weber, Zorach, Marin, and O'Keeffe.

Of the living artists, Rattner said that he would send a drawing, but perhaps he means to do it through you. We have not heard from Georgia O'Keeffe. Would you like to take care of this or should I write her again?

Stuyvesant and I are going up to Pawling tomorrow to stay for the summer and would love to come and visit you sometime in Newtown.

Yours as ever,

Jelena

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

EG:lk

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HOWARD CONNOR
GENERAL MANAGER

Ritz Tower

PARK AVENUE AT 37TH STREET
NEW YORK, N.Y. 10022

PLAZA B-5000

July 6, 1967

Sol Klerman, Esq.
Paul, Weiss, Rifkind, Wharton & Garrison
575 Madison Avenue
New York, N. Y.

Dear Mr. Klerman:

This is to advise you that the maintenance on
Apt. 14-E has been paid through May 31, 1967.
The months of June and July are still unpaid.

There is also an unpaid balance of ^{359.26}~~369.26~~ on
Mrs. Halpert's incidental account, as of this
date.

Sincerely yours,

Howard Connor
Howard Connor

HC:it

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established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.

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July 24, 1967

Mr. Alan Cole
Aetna Life Insurance Co.
151 William Street
New York 10038

Dear Mr. Cole,

Mrs. Halpert asked me to forward the enclosed to you for your advice.

Sincerely yours,

Howard Rose

Miss Jenifer Newhall
609 South Valley Forge Road
Wayne, Pennsylvania, 19087

(215) 687-0610

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

July 18, 1967

Dear Mrs. Halpert:

I am writing to inquire about a position in your gallery. My friend Mr. Geoffrey Borwick, who worked for Dr. Williams at the Corcoran Gallery, suggested that you might be able to assist me even if you do not have a position open yourself.

I have had considerable academic training in history of art. My travels have further increased my knowledge of art. A job fulfilling my two main interests would deal with both people and art.

During my travels I often found myself in the position of "guide" for others who were interested in knowing more about the works of art and architecture which we were visiting. This experience has helped me to understand better how to work with other people, as individuals and in groups.

I am willing to work, to learn, and to take responsibility in helping others to utilize the facilities of your gallery. I look forward to your reply.

Sincerely yours,

Jenifer Newhall
Jenifer Newhall

Enclosure

Not to be published without the written permission of the artist or publisher. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is correct.

The Downtown Gallery, 465 Park Avenue, New York, U.S.A. Date 3rd July 1967.

Ernest Brown and Phillips Ltd

DIRECTORS: OLIVER F. BROWN OBE · PATRICK L. PHILLIPS · NICHOLAS E. BROWN · E. O. PHILLIPS

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

To account rendered

£ 652

13

1

July 7, 1967

Mrs. Harold J. Goldman
4608 Valerie
Bellair, Texas

Dear Mrs. Goldman,

I am listing below the valuations on the works of art purchased from me:

Yasuo Kuniyoshi: Cow Girl, 1935	Drawing	\$380.00	1000
Charles Sheeler: Window in Ridgefield, 1941	drawing	\$1800.00	2750
Robert Rauschenberg: Figure in Blue, c.1949	Gouache & pastel	\$850.00	1500

Sincerely yours,

Dr. Richard A. Shwartz

17 WEST BLACKWELL STREET

DOVER, NEW JERSEY

FOX-CROFT 8-0190

PRACTICE LIMITED TO ORTHODONTICS

Jan. 11, 1967

Dear Mrs. Halpert

AS PER YOUR REQUEST I AM ENCLOSED

A KODACHROME SLIDE OF THE AD REINHARDT

MURAL WHICH AT PRESENT IS HANGING IN

MY OFFICE. IT IS IN FINE CONDITION - ^{NEEDING-VERY} LITTLE ^{TOUCHING-UP.}

PAINTED ^{OLD} IN EARLY 30'S FOR CAFE SOCIETY

DOWNTOWN WHERE IT HUNG OVER THE

BAR - ^{ABOUT} 48" x 84" -

I THINK AS A SUITABLE ASKING

PRICE. \$5500.- WOULD BE A GOOD

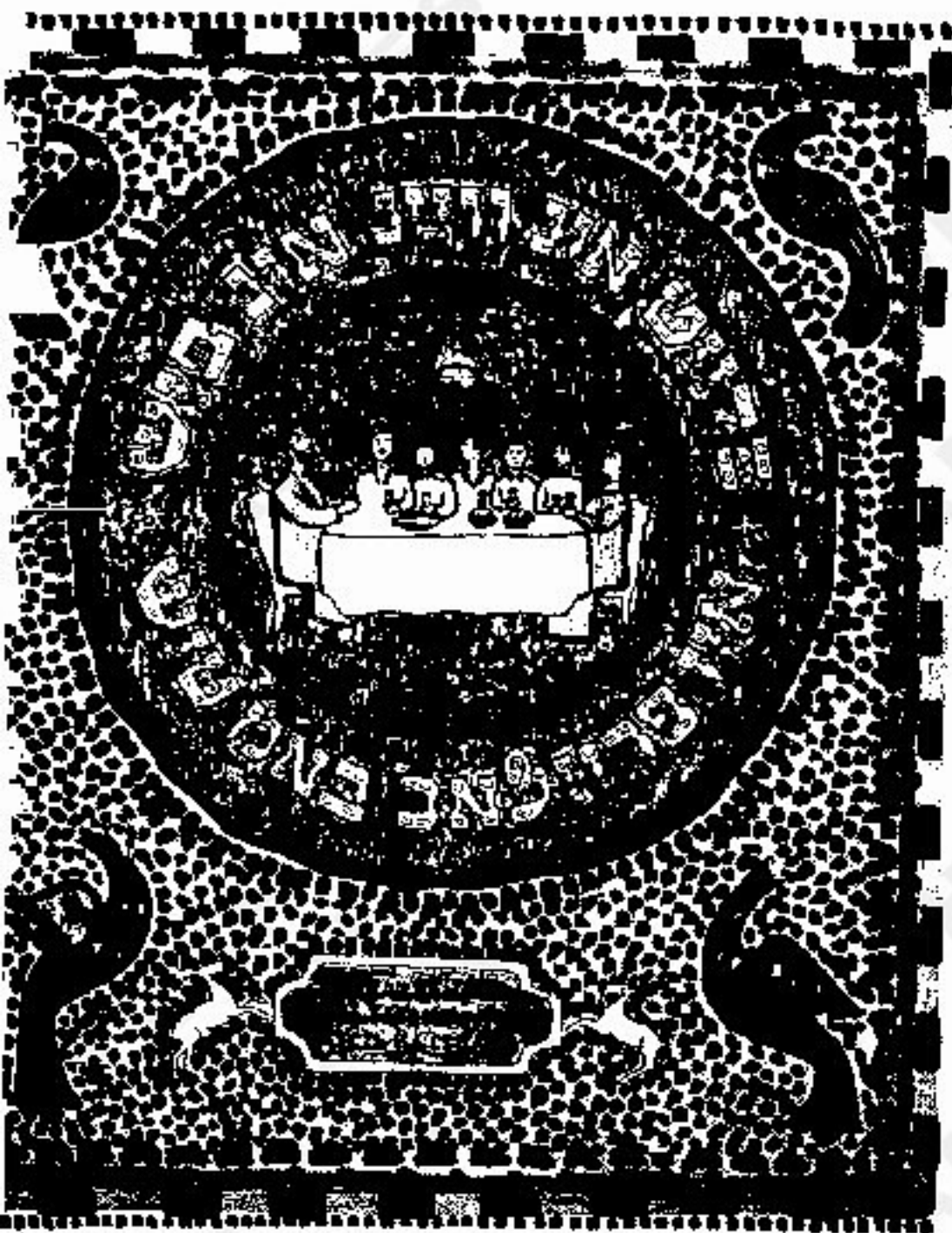
START.

HOPING TO HEAR FURTHER FROM YOU

I AM SINCERELY,

R. Shwartz DDS

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archives are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



with her nurses. This is the best news I have heard in some time.

July 21, 1967

Mr. William Lane
Holman Street
Lanenberg, Massachusetts

Dear Bill:

Although I expected to take a real vacation this summer, here I am working at the Gallery - for two reasons. 1.) I could not get any help in Newtown and 2.) There is so much to be done at the Gallery with the many requests we have received from various parts of the country for major exhibitions.

No doubt you know what has happened with Masya. According to LaVenture (the attorney) there is no object in paying her a visit, but we phone daily to check and are given the identical information in every instance with the exception of two instances when she had moved her hand and lapsed back into the coma. It is so tragic, particularly after her complete adjustment and the pleasure she has had on various trips with friends.

Before her accident she phoned to tell me that you had picked up a good deal of additional material, including one or two of Charles' paintings. I recall the name CAPE COD, dated 1925, but forget the title of the other. I found a note that there were eight drawings by Sandburg also. The reason I am writing about these is that we are now planning for our opening exhibition in which we customarily show new works by our living artists and new acquisitions by those deceased. Since we have nothing by Sheeler in the latter category, I would very much like to have the two paintings referred to for this exhibition. Would it be possible to send them to us shortly or to have photographs with all the pertinent data on the reverse side of the print.

If you and Saundy plan to be in New York during the summer, do let me know, as I would love to see you-all. It would cheer me up no end.

Love to Saundy and you,

EGH/tm

(OVER)

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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

1927 NE Ridgewood Dr.
Portland, Ore. 97212
July 24, 1967

Downtown Gallery
465 Park Ave
New York
Dear Sir:

May I have your permission to photo-
graph works loaned from your gallery
for the Focus on Light exhibit in Boston.
This would include Demuth's "Mme
Delamais" and Shuler's "Delmonico
Building" and "White Sentinels." I plan
to use the slides in teaching the history
of American art at the Portland Community
College. Thank you.

Sincerely,
Alb D. Egan



JEFFERSON GALLERY

2000 MANHATTAN AVENUE PO BOX 2344
LA JOLLA, CALIFORNIA
92037

12 JULY 1967

MRS. EDITH GREGOR HALPERT
THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK 10022

DEAR EDITH,

YOU ARE VERY KIND, INDEED, TO THINK OF ME
AND WONDER WHAT THE HELL IS HAPPENING. I'VE JUST COME
BACK FROM A LONG AND VARIED TRIP, INCLUDING A COUPLE OF
WEEKS WITH THE THREE CHILDREN IN THE PACNW WITH MY
PARENTS. THE MAIL WAS STACKED TO THE CEILING, AND I
HURRY TO ANSWER YOURS OF THE 29TH OF JUNE,

REALLY HAVEN'T MADE ANY DEFINITE PLANS -
CONSIDERING A MUSEUM (SMALL) DIRECTORSHIP HERE ON THE
COAST BUT DREAD THE THOUGHT OF HAVING TO WORK WITH A
BUNCH OF TRUSTEES AND OR WOMEN'S AUXILIARY GROUPS. THE
BAY AREA (S.F.) BEKONS STRONGLY NOT ONLY BECAUSE I KNOW
IT SO WELL AND FEEL AT HOME THERE, BUT THE COMBINATION
OF GERRY NORDLAND AT S.F. MUSEUM, PETER SELZ AT UC,
AND THE NEW OAKLAND MUSEUM COMPLEX UNDER PAUL MILLS
MAKE IT SEEM AS THO' THAT AREA MIGHT FINALLY GET IN THE
GROOVE. SO I MIGHT CONSIDER OPENING A MORE OR LESS
PRIVATE TYPE OPERATION THERE. MUCH NEED FOR CORPORATE
COLLECTING THAT HAS NOT BEEN DEVELOPED.

BUT, IN THE MEANTIME AND UNTIL THE DIVORCE
BECOMES FINALIZED OR REALIZED, I AM CONCENTRATING ON
ME, CHILDREN AND DOING BUSINESS PRIVATELY. HAVEN'T HAD
A CHANCE TO TALK WITH BREWER ABOUT THE MORRIS - HE'S
ALL TIED UP WITH THAT ----- CHARLOTTE BERGMAN AT THE
MOMENT (HER COLLECTION OPENS AT LA JOLLA FRIDAY) AND
I UNDERSTAND HE'S READY FOR THE NEAREST MENTAL INSTITUTION.

I WANT TO MAKE ANOTHER TRIP TO NEW YORK
BEFORE DECIDING ON ANY COURSE OF ACTION FOR MY FUTURE AND
I EXPECT LATE SEPTEMBER WOULD BE A GOOD TIME FOR THAT.

HOPE YOU ARE WELL AND ENJOYING YOUR SUMMER
AWAY FROM THE CITY.

MY FONDEST REGARDS,

CABLE ADDRESS: JEFFGAL

TELEPHONE: AREA 714 489-3020X 222-0676

for to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



CEDAR RAPIDS ART CENTER 324 THIRD STREET S.E. CEDAR RAPIDS, IOWA 52401 TELEPHONE 364-3512

July 25, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am sorry that I have not been able to get the enclosed material off to you at an earlier date. The long hot summer has been anything but lazy plus we had an ill staff member, hence the delay.

Attached to this letter you will find the list of organizations and individuals which we have asked to loan to the exhibition.

Also enclosed is a formal request for three paintings from your Gallery. This request and the photos were sent to each person on the list.

I hope that my tardiness has not caused you undo inconvenience. Once again let me express my sincere thanks for your help on this project.

Cordially,


Donn L. Young
Director

DLY:pl

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June 29, 1967

Mr. Robert S. Steinberg
120 Dwight Street
New Haven, Connecticut

Dear Mr. Steinberg:

When I returned from a trip I found a note to the effect that you questioned our insurance valuation for Ben Shahn's painting, LUTE #2.

Because the original purchase was made in 1958 and we send all records after a period of seven years to the warehouse, an error was made in confusing another painting by the artist with the identical title.

I am sorry that you received the wrong information and am therefore making the correction. Your father paid \$900. for the painting in 1958 and the previous figure I gave him was more accurate and for insurance purposes today I would suggest that you use the figure of \$4000.

Sincerely yours,

EOH/tm

June 29, 1967

Mr. J. Thomas Jefferson
Jefferson Gallery
7917 Ivanhoe Avenue
La Jolla, California 92037

Dear Tom:

As I do not have your home address (please send it to me), I am writing with the expectation that the letter will be forwarded to you wherever you may be.

We are closing for the summer at the end of this week and are now in the process of checking all our outstanding consignments. I am wondering whether you succeeded in placing the Morris which you retained. Won't you please let me know.

In any event, I am very eager to hear from you to ascertain what your future plans may be, as I have been very concerned about you. I do hope all is well. Please write.

As ever,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 26, 1967

Mr. Gudmund Vigtel, Director
High Museum of Art
1280 Peachtree Street N.E.
Atlanta, Georgia 30309

Dear Vig:

I regret that you could not be at the Zorach opening, but understand that we working people can't just up and go. I do hope that you will come up No'th before too long.

I am very pleased that you are starting to make money at the Museum and suggest that you have many exhibitions, sell pictures and build a new wing with the 10%.

My best regards.

Sincerely yours,

EGH/tm

July 21, 1967

Dr. Irma B. Jaffe
880 Fifth Avenue
New York, New York

Dear Dr. Jaffe:

Your letter, which arrived after the Gallery had closed - for the months of July and August - was reported to Mrs. Halpert, who is away, and she suggested that I take care of the matter.

Enclosed you will find both photographs which you had requested. As you will note, one is in the private collection of Mrs. Halpert and the other, TELEGRAPH POLE, is in the collection of Mr. and Mrs. M. P. Potamkin, whose address is 1808 Delancey Street, Philadelphia, Pennsylvania. As we have the copyright on all reproduction rights our consent is sufficient, but as a courtesy it is imperative that you obtain the permission of the Potamkins to use their name as owners. If your deadline is not immediate, it might be a good idea for you to visit the Gallery after Labor Day and look at the photographs of other Stellas both in the sold and unsold books to ascertain whether there are additional reproductions you may have in mind.

Sincerely yours,

Tracy Miller

note to publishing information regarding sales transactions, statements are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Philadelphia Museum of Art

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July 5, 1967

Mr. Howard Rose
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Rose:

Would you kindly jot down which of the following prints you do not have and consequently cannot supply photographs of, so that I can search elsewhere for impressions that can be photographed for the catalogue

"Song of Degrees"

late, a unique silk screen print mentioned in your records

Patterson, color version

Profile, black and white version only

Goldwater Poster (not the original silk-screen but the commercial reproduction)

Time is getting short and photographs often take longer than one expects.

If you will just indicate what you are having photographed, on the accompanying carbon, and send it back to me, I would be grateful.

Sincerely yours,

Kneeland McKulty
Curator of Prints and Drawings

KMM/lm